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College Radio

1966 ANNUAL

Intercollegiate Broadcasting System

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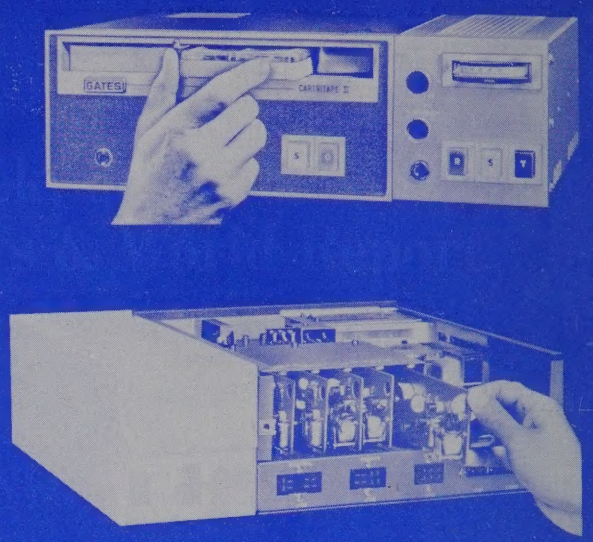

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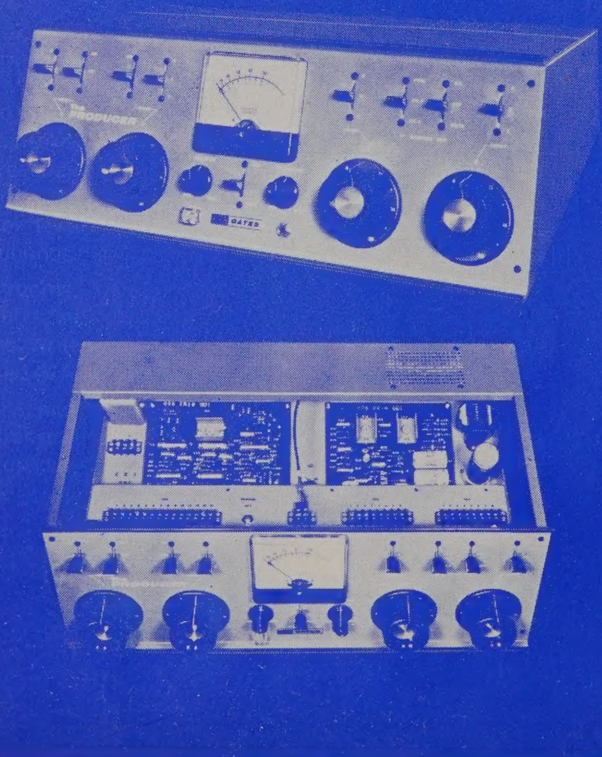

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College Radio

Annual—October, 1966
Vol. 4—No. 1

INTERCOLLEGIATE BROADCASTING SYSTEM

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Report from the President

This year IBS will be working within the framework of its highest budget since its founding twenty-seven years ago. Besides expanding its old services, it will be introducing new ones.

IBS will be initiating a West Coast Office to improve communications with our western stations. This spring, a College Radio Placement Service report will appear after a year's lapse. Extensive traveling to member stations will be done by our staff since our regional organization is growing by leaps and bounds, and since there will be more regional conventions. Another first is the College Radio Annual which you are now reading.

You will find that College Radio is thicker, and our newly formed Sales Department promises great things in the way of sales aid to our members. Even IBS Bethlehem has bought several new mail baskets so as to be able to expand their inter-office competition as to whom can answer the most letters. Looking from the driver's seat, it seems that this year is going to be the biggest and best in IBS's history!

George F Eustis Jr.

George F. Eustis Jr.
President '66-'67

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NATIONAL NEWS

IBS Membership Grows

The following stations have been added to the conditional membership roles of IBS:

KRC (Rev. James D. Wheeler), Rockhurst College, Kansas City, Missouri 64110; KMPS (John E. McMullen), University of Wyoming, Laramie, Wyoming; WJRB (Rodger M. Lively), Richmond Professional Institute, Richmond, Virginia 23220; WMMR (Mrs. C. Diane Klechefski), University of Minnesota, Minneapolis, Minnesota 55455; KSBS (Frederick P. Clark), The Cate School, Carpinteria, California 93013; KMSU (FM) (Burton E. Meisel), Mankato State College, Mankato, Minnesota; KNMD (Mr. Harry Joseph), University of New Mexico, Albequerque, New Mexico; WOWI (Rev. William Eilerman), St. Joseph's College, Rensselaer, Indiana 47878; KOBC (Wilbur Fields), Ozark Bible College, Joplin, Missouri; and KWAD (Jerome Beckman), University of Iowa, Iowa City, Iowa 52241.

Transmitters Sold to Paraguay Government By Gates Radio Co.

The government of Paraguay has purchased two 100 kilowatt AM radio broadcast transmitters -- the most powerful in that South American country -- for installation in its new Radio Nacional del Paraguay facility.

The two new transmitters, engineered and built here by the Gates Radio subsidiary of Harris-Intertype Corporation, will be installed at a new transmitting building in San Lorenzo del Campo Grande, some 20 miles from Asuncion, the capitol of Paraguay.

The contract, signed by the country's minister of finance in Asuncion, also calls for Gates to supply an FM broadcast transmitter and other studio and control equipment.

One of the two powerful new transmitters, Gates Model HF-100, has been engineered for short wave broadcasts and the other, Gates Model BC-100G, for medium wave transmission.

KANG Applies For Power Increase

Radio station KANG-AM at Pacific Union College in Angwin has applied to the FCC for a power increase from 10 watts to 20 kilowatts. The proposed high power station would also radiate 14 kilowatts in the vertical plane. The station would cover much of Northern California including some of the San Francisco Bay Area. In order to avoid interference with Class C station KXKX-FM in San Francisco, KANG has applied for a change of frequency to Channel 210, 89.9 mcs.

A conflict with a Berkeley application filed by the University of California was cleared up when the Berkeley application was changed from 90.1 to 91.1 megacycles. The addition of the high power outlet at Angwin will make any further allocations of FM facilities in the north bay area extremely unlikely without complete re-arrangement of frequency assignments on the area's crowded educational band.

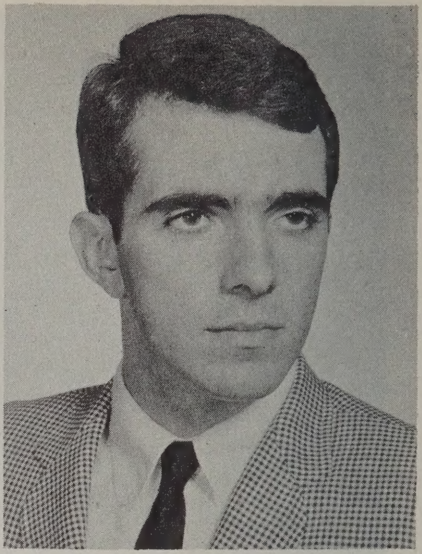
California Radio Grows

A fourth University of California carrier current radio station was authorized to apply to the FCC for a 10 watt educational FM license by the University Regents at their July meeting. The station, KCD at Davis, plans to be operating on FM by February from new studios and offices in Sproul Hall Student Union on the campus.

KUCR-FM at Riverside has received a construction permit for 88.1 megacycles and plans to be on the air during the Fall Quarter. KCSB at Santa Barbara has been FM as well as carrier current for several years. Radio KAL, at the Berkeley Campus, has an application on file with the FCC and hopes to get a construction permit during the Fall. KUCW at UCLA plans to ask for authorization to apply in the near future.

The five UC stations, all IBS members, may soon be joined by a sixth station on the Santa Cruz Campus. This will extend coverage to six on nine U.C. campuses.

Although spread out along the length of California, the stations cooperate closely in the operation of a network which engages in exchange of live and taped programs between stations. The network also publishes a newsletter and sponsors exchanges of information and equipment.



JOSEPH S. STEINBERG

IBS Board Member Is Peace Corps Volunteer

Joseph S. Steinberg, long time member of the IBS Board of Directors and Staff has been recently named a Peace Corps volunteer after successfully completing a ten week program in San Diego State College, San Diego, California. Mr. Steinberg will work with in-service teachers concerned mainly with pre-school and primary teachers. His group will also be among the first to work with educational television with particular emphasis on obtaining maximum use through better trained teachers.

Mr. Steinberg and 100 other Peace Corps Volunteers will be working on the Caribbean Island of Jamaica in teaching and teacher training, health, and community development programs.

Carrier-Current Language Labs

The University of California at Santa Cruz is considering the use of a carrier current channel in its residence halls to make supplementary language listening material available to its students.

The campus, patterned after England's Cambridge University, consists of a series of small colleges. All of the student body lives on campus, allowing the proposed system to cover all student residences with transmitters located in each college complex. The lack of crowding on rural AM bands will allow the eventual use of several channels for this purpose as well as for the usual student radio service found in most schools.

Master Oscillator Transmission Systems

By GEORGE EUSTIS, IBS Chief Engineer

A Master Oscillator AM Carrier Current Transmission System differs principally from conventional type AM Carrier Current Transmission Systems chiefly in that the RF carriers generated from various satellite transmitters are synchronized. The principal advantage of this synchronization is to prevent hetrodynes (beat-notes) between a multiplicity of local crystal oscillators. Elimination of these beat-notes make it possible for a receiver located midway between two satellite transmitters to pick up reinforced signals from both of them rather than a loud, and rather irritating beat. The result is to increase effective range of the carrier current system without exceeding FCC radiation limits.

One of the difficulties with a Master Oscillator System lies in the attempt to get a signal which represents the RF carrier from the central location to various satellite or slave transmitters. One of the major reasons for this difficulty lies in the fact that it is economically desirable to put the audio modulation information and carrier signal on the same communication channel that connects the master oscillator with the satellite transmitters. In general, this communication channel is Bell Telephone Class - F cable pair. To avoid cross modulation effects between the audio and RF information, it is desirable to make the RF carrier on the pair as high a frequency as possible. Unfortunately, Bell Telephone cable pair has a rather limited bandpass even for audio frequency applications. There is, therefore, a conflicting requirement: That RF carrier frequency on the pair be as low as possible. The other major problem is the emission of a large number of harmonics and unwanted frequencies.

In a typical system as is presently being used, the RF carrier frequency would be 40 KHZ, the 16th subharmonic of an operating frequency of 640 kilohertz. This frequency is eight times that of the highest audio frequency to be reproduced; as the cable pair limits audio response to approximately 5 KC. At 40 KHZ, the measured loss of a mile long Schedule F Chan. without loading coils terminated in 500 ohms and fed from a 500 ohm source is about 52 dB.

The level at which the 40 KHZ carrier is fed into the line is approximately plus 20 DBM. The audio level is placed on the line at the level of about minus 20 DBM. At the far end of a mile loop the audio level is approximately minus 30 DBM and the 40 KHZ signal is about minus 32 DBM. The 50 dB difference at the studio end of the loop minimizes any modulation of the 40 KHZ signal by the audio signal hence preventing many spurious harmonics from being generated in the transmitter.

The composite signal at the input of the slave transmitter is applied to a wideband audio frequency input transformer. The secondary of this transformer feeds the grid of a conventional audio amplifier. The same signal is also applied to an LC resonant circuit tuned to 40 KHZ. The 40 KHZ filtered signal then passes through various stages of amplification and additional filtering until it reaches the level of about 25 volts.

This 40 KHZ signal is applied to several multipliers. The 640 KHZ output frequency from the last multiplier buffered by a cathode follower and drives a high power class C amplifier. The RF output is coupled to the load and plate modulated in the normal manner by the audio that was separated from the 40 KHZ carrier at the input to the slave transmitter.

The audio section of the master oscillator unit is an audio amplifier with enough zero DBM outputs to drive the slave transmitters. Each output is then attenuated twenty dB with a resistive pad which feeds the telephone line.

The oscillator is a forty KHZ crystal controlled oscillator which is very stable due to regulated power supplies and a crystal oven. This has to be done as any frequency errors are multiplied in the transmitters. The output of the oscillator is buffered, then amplified and finally fed to enough push-pull amplifiers to drive all the transmitters. These amplifiers are clamped so as to produce a push-pull square wave output at plus twenty DBM. This signal is coupled to the audio lines after the audio output pad via a pair of diodes. These diodes in conjunction with the forty KC signal impress a common mode DC bias on the phone line that can be used at the transmitter to turn it on and off. A switch may be inserted in the phone line at the master oscillator end to give positive on-off control of each transmitter.

This type of system is presently successfully installed at WRSU Rut-

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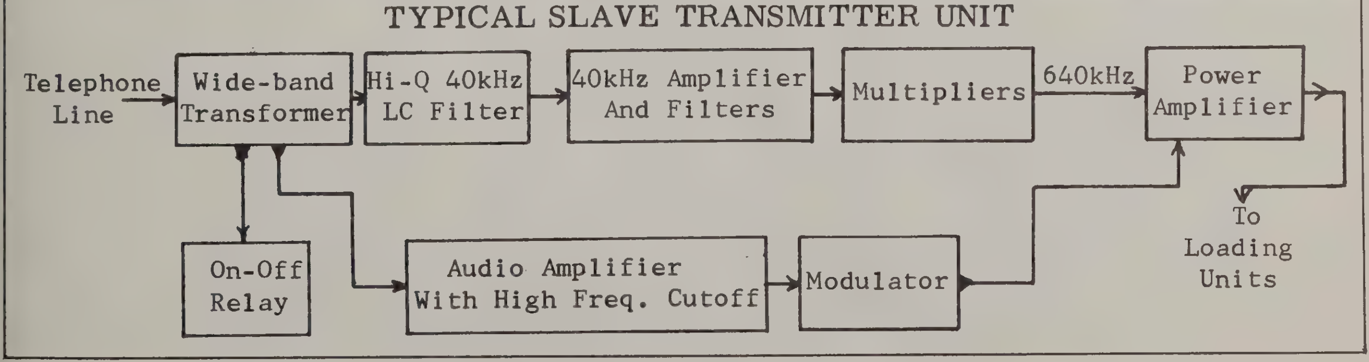
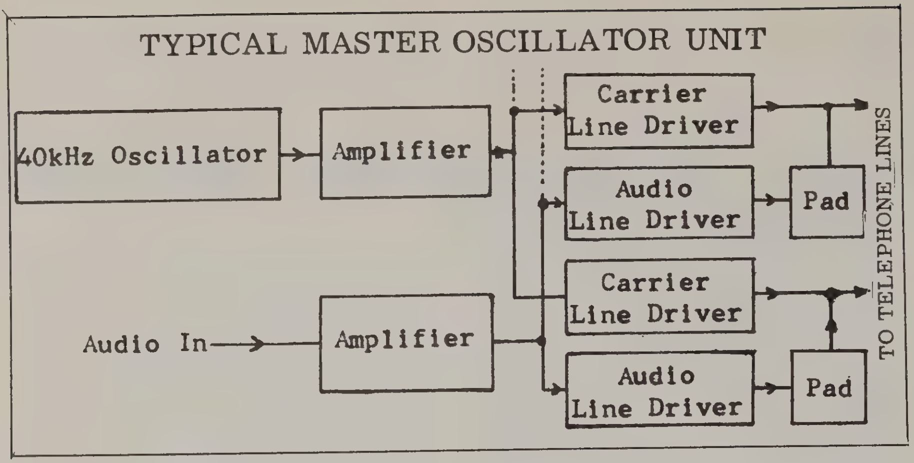
TYPICAL SLAVE TRANSMITTER UNIT





Master Oscillator

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gers University and WXPN University of Pennsylvania. It was used at WVBR Cornell University for a short while several years ago but was abandoned due to its inability to operate properly. The primary difficulty was the emission of a large number of harmonics and unwanted frequencies. This was attributed to sloppy construction of the equipment, especially the frequency multipliers. David Yerzley, their present Chief Engineer, stated that they did not have any problem getting sufficient amounts of forty KC down the phone lines, providing there were no loading coils on the line. An article on the WVBR system, including schematics, is in the September, 1954 issue of Electronics on pages 142-3. A Master Oscillator System is presently being installed at WRMC Middlebury College.

With good design and properly constructed equipment there is no technical reason why the Master Oscillator System cannot be used at any campus. The only major difficulty is getting the telephone lines between the master oscillator and the transmitters free of loading coils placed there on longer lines to improve the audio frequency response of the lines. This can be achieved, but in some cases it requires constant prodding of the telephone company to remove the loading coils initially. With the inexpensive and reliable solid state devices that are available a system could be designed and built that would be free of maintenance problems and the troubles that plagued the designers of the tube systems. A Master Oscillator System, although it has a high initial cost, is worth the expense and installation problems if a station has a closely spaced group of buildings that cannot be interconnected with a coaxial cable system.

FCC Actions for College Radio

The following actions have been taken by the Federal Communications Commission:

WMHS (ED-FM), Morrison Community High School District 307, Morrison, Ill., granted license for noncommercial educational FM station (BLED-517); WVBR-FM, Cornell Radio Guild, Inc., Ithaca, N. Y., granted CP to install new transmitter and increase ERP to 3 kw; conditions (BPH-5251); KCSC (ED-FM), Central State College, Edmond, Okla., granted license for noncommercial educational FM station (BLED-544); University of Wyoming, Laramie, Wyo., granted CP for a new Class D noncommercial educational FM station to operate on Channel 218 (91.5 Mc). (BPED-725); The Regents of the University of New Mexico, Albuquerque, N. Mex., granted Cp for a new noncommercial educational FM station to operate on Channel 211 (90.1 Mc); ERP 3.7 kw; antenna height minus 78 ft. (BPED-726); Cumberland College of Tennessee, Lebanon, Tenn., granted CP for a new noncommercial educational FM station to operate on Channel 217 (91.3 Mc); ERP 10 kw; antenna height 175 ft.; remote control permitted; condition (BPED-729); Adrian College, Adrian, Mich., granted CP for new Class D noncommercial educational FM station to operate on Channel 201 (88.1 Mc); 10 watts (BPED-714); American Inter-

(Continued on Page 54)

IBS Sales Dep't Adds To Member Services

The success of advertising campaigns has been varied from station to station. But, in a recent survey, 84% of the stations polled believe their sales picture will improve in the forthcoming year. Many stations are just beginning a serious campaign to sell advertising. Other reasons for optimism over forthcoming sales include a new and improved sales staff, increased school enrollment, improved production techniques for commercials, and a better background to work from.

The average station has four salesmen, comprising 8% of the station's staff. Of the stations polled, eight stations gave no commissions; one station paid 5%; eight paid 10%; five paid 15%; two paid 20%; and three stations gave commissions on a sliding scale.

The majority of college radio commercials are production spots, but a large number are also prepared written copy. With 46 stations replying, 32 of them owned at least one cartridge tape machine and seven stations owned four or more.

College Radio Corporation remains the largest single station representative. The I.B.S. Board of Directors are presently considering the problem expressed by most college stations about establishing an effective national sales campaign.

The Ivy Network and a few other groups are setting a trend toward regional sales to supplement local sales income. Sales Clinics for Regional Meetings are being prepared, and at that time it is hoped that plans for regional sales organizations will be developed.

The Sales section of the I.B.S. Master Handbook has been greatly expanded and updated to include articles on Sales Administration, the Rate Card, the College Radio Sales Market, Regional Sales, and Servicing Your Accounts.

I.B.S. is expanding its sales consultation services so that if your station has particular problems in the sales field, aid can be obtained by sending a detailed account of your problem to I.B.S. in Bethlehem, c/o the Sales Department.

NEWS:

The Big Story in Broadcasting

By HARVEY JACOBS

The day is November 2, 1920. The place is a penthouse on top of the tallest building in the Westinghouse plant in Pittsburgh--and what a penthouse! It is a "box" made of rough sheathing, hastily thrown up by carpenters to house a new-fangled gadget called a "radio transmitter."

The characters are an engineer, an announcer, and two reporters who are copying bulletins received over a telephone wire connecting the penthouse with the editorial rooms of a local newspaper. The action is concerned with a national election, and returns are pouring in from all over the nation, spelling out the news that Warren G. Harding is winning the office of President of the United States.

Yes, this was the scene, familiar to every broadcaster, surrounding the birth of radio.

It is more than coincidence that the event from which broadcasting in this country dates its birth was a newscast. KDKA's reporting of the Harding-Cox election returns was a premonition of how radio was to become a mass information medium. Obviously, radio was, and is, much more than this, but its role in news dissemination is a theme dominating the past, present, and future of all broadcasting.

About 500 persons were estimated to have heard that historic broadcast, but within four years radio reached more than 20,000,000 with the news of the Coolidge-Davis-Lafolette contest. And this impressive multiplying of audience has been the story of modern broadcasting, in spite of temporary setbacks.

It is almost amusing to note today how our references and textbooks race to keep up with the radio statistics. In 1964, when I resumed teaching after a nine-year absence from the classroom, a two-year-old textbook proudly proclaimed there were 180,000,000 radios in use in the United States. A new edition issued in 1965 listed the number at 220,000,000. During the summer of 1966 an ABC network executive told a Communication Arts Institute on our campus that there are now "at least 240,000,000 radios in use today." He also suggested that radio across the nation is evolving toward an "educational and informational medium," with decreasing emphasis upon entertainment.

If this is true--and numerous authorities agree that it is--it seems imperative that leaders and teachers of educational broadcasting should take a new and hard look at how far we have come and should examine the highlights, traditions, and trends which demand preservation and emphasis.

Those early newscasts possessed other elements presaging future developments, but very few observers made the correct interprepation. KDKA broadcast the 1920 election returns through the co-operation of The Pittsburgh Post, from whose city room a telephone carried the facts to the radio station.

Press-radio co-operation was even more extensive in 1924, at which time United Press and the Chicago Tribune, Cleveland Press, Pittsburgh Press, New York Sun, and the Detroit News collaborated in presenting national election returns on the WFAF network.

These examples of press-radio co-operation were not typical, however, of the relationship between newspapers and radio. Many angry voices were raised about the "interloper" that lifted its headlines right off the printed page. Associated Press reminded its members that the broadcast of AP material would not be permitted, and it fined one newspaper one hundred dollars for using AP releases on the radio. By 1932 all the press associations joined in curbing radio stations from using their news. Within a few years, however, radio was finally recognized as a legitimate news medium and wire services began to serve broadcasters as regular clients or members.

Such developments did not signify the end of competition between the media; on the contrary, numerous publishers feared that the days of their newspapers were numbered; they thought that their best hope of survival was to own both radio stations and newspapers. In spite of their fears, newspapers prospered generally, except during the worst depression years. So did most radio stations, and here was a lesson which both media had a difficult time learning: the American public wants and needs a prodigious amount of entertainment and information and will support an

(Continued on Page 8)

Prof. Harvey Jacobs, Head, Department of Journalism, New Mexico State University. A. B. Franklin College. A.M. Indiana University. Additional study at Northwestern University and California State.

Head, Department of Journalism, Franklin College, 1949-1955. Produced educational broadcasts for WCSI, Columbus, WFBM and WIRE, Indianapolis, while at Franklin College. Seven years in newspaper work, eight years with Rotary International headquarters where he was engaged in magazine, broadcasting, film and public relations activities. Contributor to numerous magazines, newspapers, and books; writer of three books, seven addresses reprinted in Vital Speeches; author of new book to be published in the spring by Rand McNally which has a chapter on early radio.

Member of Broadcast Pioneers, Sigma Delta Chi, Chicago Headline Club, NAEB; associate member of New Mexico Broadcasters' Association. Member of Rotary for 20 years, district governor of Rotary in 1954-55.

unbelievable number of "dispensers" --if they do their jobs well.

When television blossomed many radio broadcasters thought their medium was doomed; a few did expire. But statistics cited earlier thoroughly disprove that television has had much influence on radio, except to change its format. And, in spite of these so-called format changes which are so glibly discussed, the fact is that news has been radio's most stable item since that November night in 1920. True, most of the early newscasts were poorly planned and presented. In terms of percentage of program time, they were comparatively low, but news and talk increased consistently, reaching a peak during World War II, when millions of Americans were glued to their speakers listening to Lowell Thomas, H. V. Kaltenborn, Edward R. Murrow, Raymond Gram Swing, and Elmer Davis. The documentary was born during the pre-war period, with the great "March of Time" series, and reached its zenith in the reporting and commentary of Edward R. Murrow.

This leads me to the first point I want to drive home: historically and currently, broadcasting is journalism of the highest order. As a former newspaperman I may accept this fact grudgingly--and some newspapermen do not yet accept it. To compound the prejudice, many journalism educators have not accepted broadcasting as their proper province for teaching and research.

There is a trend across the nation, however, for broadcasting curricula and laboratories to be incorporated into journalism and mass communications departments, but too many broadcasting departments are still misplaced in speech, drama, or fine arts.

It was my good fortune two years ago to be directed by a far-sighted university president and his academic vice-president to launch a new mass communications department. "Build from the foundation," they said. "There are no traditions or restrictions--except budget."

Curriculum came first, then laboratories. There was already a good newspaper laboratory and a struggling low-powered AM radio station. We firmed up the radio station, added a 1000-watt stereo FM station, and made both of them laboratories for the department. Later, we added a television laboratory.

The news room in our radio shop is the largest and busiest of all. It has two wire association machines, citizen's and high band equipment, recording and playback facilities for local and network (ABC) "news calls," its own audio board, and five separate microphone jacks in desks around the room for multiple-voiced newscasts and commentaries.

I describe these facilities, not to boast about them (for they are inadequate in many ways; nor do we use them as well as we must), but to indicate that we believe our broadcasting laboratories are as important and essential as our newspaper, film, magazine--or even chemistry--laboratories. To us, broadcasting may be education and entertainment, but it is news first of all. It is in the news process that our students learn how to gather, evaluate, write, and package news. They also learn something else: personal responsibility to a demanding, discerning, and critical public.

Any person who calls this laboratory a busy-work project or "technical training" is either hopelessly ignorant or prejudiced. Within a month after our new FM station went on the air we were "covering" a national election, plus state and local contests. We had a crew of 30--reporters, tabulators, monitors, commentators, rewrite men--and a professor who acted as "anchor man." Our panel of student commentators examined returns in a central studio and "reacted." The chairman was a political science major, and if he earns a Master's degree he will never do any more careful and concentrated research than he did in preparation for that one-night broadcast. Beyond the research, however, there was a unique exercise in organization and communication.

Thus, we hold firmly to the conviction--and try to demonstrate it every day--that journalism is broader than one medium or one subject; it is, in truth, communication, and communication uses all available media. Professional communicators draw from every subject they have studied and from every experience which has meaning.

A few weeks ago I visited a radio station which broadcasts nothing but news. It was in fact a monstrous "city room" which never even slows down. It reminded me of the late and great Elmer Davis' comment about his experiences in broadcasting after ten years in a variety of newspaper jobs. It was, he said, "newspaper work intensified, faster, more exciting."

Just how much the two media have in common was further emphasized by Davis when he wrote: "There are things the newspapers can do which radio cannot, and all radio newsmen admit it. There are things the radio can do that newspapers cannot, but if any newspaper admitted that, its grudging concession was lost among the cavilings of its neighbors. Yet newspapers hungry for a prompt and drastic censorship of radio should reflect that any such action might set precedents for a chiseling away of the protection afforded newspapers by the Bill of Rights; and when the papers say you can't believe what you hear on the radio they are simply fouling their own nests."

If you substitute "television" for either of the antagonists Davis mentioned, you can up-date the comment. Yes, the competition continues--some of it wholesome, much of it childish; but none of it more invalid than in the colleges and universities which perpetuate the myth that journalism is a term--and a curriculum--applicable only to printed media.

And this leads me to my second major point: I doubt that few so-called educational radio stations can justify their existence unless they are laboratories designed and supervised to serve aspiring journalists. There are exceptions, of course, and I do not downgrade their unique educational and cultural services.

But too many educational stations--FM and closed circuit alike--program jazz and Top 40, for example, in exactly the same manner and at the same time as four or five local commercial stations. It is argued that these are laboratory experiences, too, for operating students, but I take this with a grain of salt. Too many educational stations hide behind the protective label--a "student service," and are loosely operated by student cliques for less than educational purposes. Commercial stations serve students, too, and generally much better than the student station.

Many educational radio stations once pioneered in reaching masses of students with new teaching techniques and with experimentation in subject matter. Television, in most places, has replaced such projects with new and better techniques. What's left to challenge educational radio? What unique service can it offer?

My impression is that few authorities are thinking along these lines; they have turned their energy and talent to television. My conviction is that in our shop at least we can experiment with news and information. What is it like to broadcast news and background information for 24 straight hours? We intend to have our students find out, drawing on every course in which they are enrolled.

How would it be to have 12 hours of discussion of Toynbee's history and philosophy--approached by many persons--faculty and students--and from many angles? How about 12 hours of dialogue on Vietnam?

Why should we have only five minutes of news every hour? Why not five-minute capsules of "education," too? A student disciplined to shrink his professor's lecture to five minutes might be hard-pressed, but it would be a valid exercise for him and could be a useful service to listeners.

Last year we broadcast the complete version of "Who's Afraid of Virginia Woolf?" The heavens did not fall. My only regret was that we did not follow up with a "feedback" on the issues raised by the play. These issues lie behind the headlines, and we should be probing them in depth. We plan to present faculty and student "editorials" from time to time, in the manner of "letters to the editor," inviting immediate on-the-air talkback. Intelligent discussion can make educational radio relevant and stimulating, and we should not evade the challenge.

In what better way can students be introduced to relevant issues than to have this all-pervasive medium deeply and intelligently saturated with facts, figures, and opinions? Placed within the context of news and information, educational radio can have a vital role in the formation of campus (public) opinion if it is willing to be an innovator instead of an imitator, and if it is willing to give journalists a chance to use all their ingenuity and resources.

Earlier I mentioned the all-news radio station. Is this a trend? Perhaps; but a few isolated examples do not prove a revolution. Music will be around a long time on the radio. More newscasts, longer newscasts, more background, increased local reporting on small stations--these are trends which can be documented. In television, for example (and remember, this is the entertainment medium) the typical station in 1964 allotted 25 per cent of its local programming to news. Only one year later that figure had risen to 40 per cent. There is evidence that news and public affairs programming is increasing and that advertisers are supporting such programs with more dollars from their budgets.

Hundreds of managers of local, low-powered stations have hired--or are trying to find--full-time news directors. I know a few in the medium bracket who have even sent their reporters and photographers on overseas assignments. Deans and department heads in journalism report an increasing number of calls for qualified newsmen--and qualified means newsmen who can gather and write news, not "rip and read" announcers.

In an Associated Press Broadcasters' conference a few weeks ago a radio station manager in a medium market said, "If I had to choose between a great voice that couldn't write and a good reporter with a lousy voice, I'd hire the lousy voice every time."

This is almost a revolution. It epitomizes the transition of broadcasting from the dramatic to the journalistic. It underlines our prediction that radio news is going to improve perceptibly and that there will be a ready market for qualified newsmen for as far down the road as we can see.

What should a young man or woman study in order to prepare for this burgeoning profession? Everything and anything which will contribute to a well-

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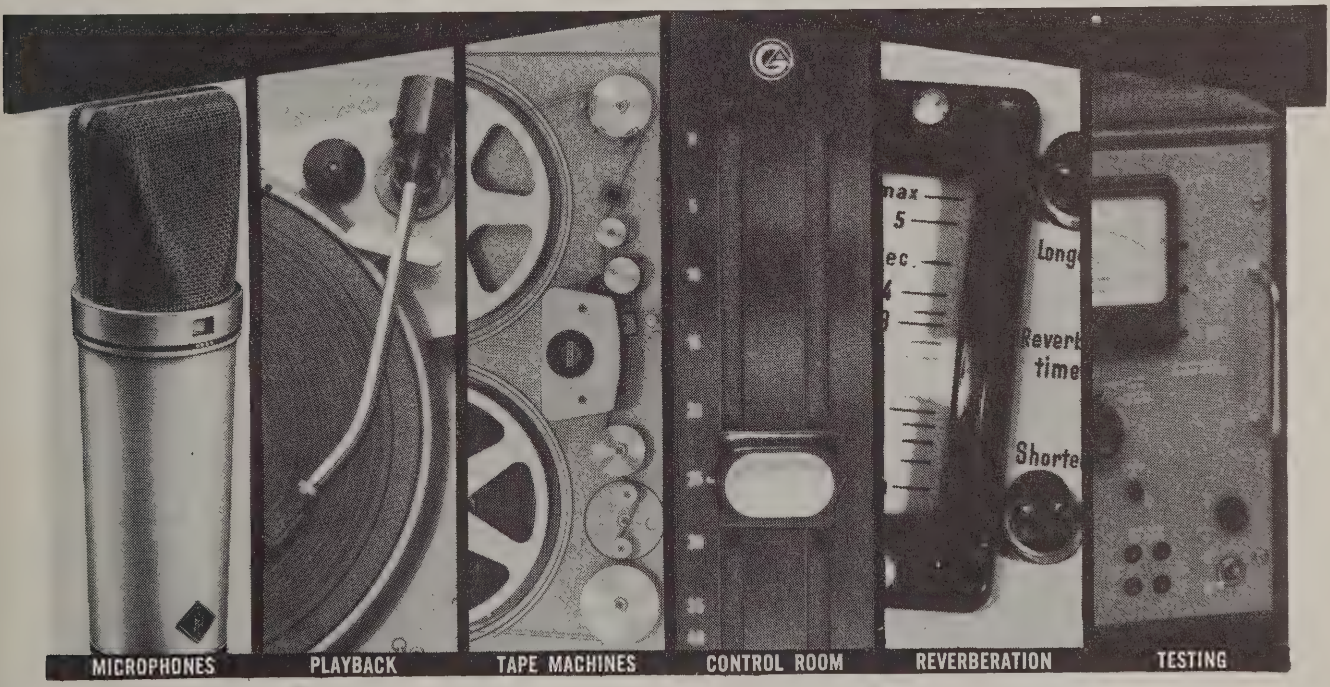

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CATALOG ON LETTERHEAD REQUEST

WPRB reporter Rick Arnett interviews Johnny Carson for a Spotlight show.

IBS — What Should It Mean??

By PHILLIP McDOWELL

Since assuming the responsibilities as Regional Director of the Mid-West Region of the IBS, there has been a question come into my mind many times. It is one that many members of the System have failed to answer. It is one that may turn many faces to a brilliant shade of red from embarrassment. The question has a simple tone to it, but is one that is complex and difficult to properly answer. Many member stations have dropped from the ranks of the IBS, because they do not understand this question. Others are reluctant to join, because they are unsure of the answer. Who can properly answer this question is difficult to say, but I do think it is about time someone tries to do so . . . . . . quickly. It has to be answered to enable IBS to truely become the "Voice of College Radio." If it is not answered the whole structure of our National System may become a stagnate institution.

The question is short and sweet . . . . one that may raise some eyebrows, but is one that should move a foot in the right direction for all concerned. It could wake up some of the sleeping beauties we call members and move them off their calloused ends. I ask in plain simple words . . . . WHAT IS IBS ???????????? How many of our members can truely answer this question? Can YOU? If so, let me hear your answer. WHAT IS IBS ????????? Would you really like the plain simple facts or are you afraid to know the facts? Would you like the answer I have found or the one that looks pretty on paper.

The "paper" IBS is one that we pay to join . . . . receive many pieces of material that give us some benefits without raising a finger.

Yes, we may receive benefits such as, a tape service, a magazine for college radio stations, FCC representation etc. . . . . . . a real UTOPIA. All we do for these services is sit around and wait for them to arrive in the mail. This sounds great . . . . . . why not join? There is only one thing wrong . . . . how much is paper worth? You're right, not much and either is a "paper" IBS. You may say, "Well, IBS doesn't do very much for our station. Sure we get materials, etc. . . . . but is it worth the money?" This is the type of question I get all the time from members. Want to know something . . . . I don't think IBS is worth the money . . . . . THAT'S RIGHT . . . . . . but it is worth the time and effort that we should put into it . . . . . . just look around the country. Start with the Board of Directors and their hours of effort to keep the system on top. What about asking guys like Al Steele at WSMC, Bob Tarleton of WESU, Lee Pratt at KMCR to name a few if it is WORTH THE EFFORT. These fellows spend hours moving the System ahead.

Now, I would like to enlighten the

(Continued on Page 54)

Princeton's WPRB Features Unique Series For Public Affairs

The students at WPRB (Princeton's 17,000 watt FM radio station) have the answer for those who claim that college radio public affairs shows lack the glamour and prestige necessary to attract a large audience. They simply point to a picture frame on the studio lobby wall which is dedicated to one of their weekly public affairs programs called Spotlight.

Inside the frame is a list of all the exclusive weekly interviews that have been broadcast on Spotlight - interviews with such noted personalities as Johnny Carson, Sen. Wayne Morse, Robert Vaughn, Sammy Davis, Jr., Arthur Schlesinger, Jr., Hugh Hefner, John Galbraith, S. Vietnamese Ambassador Vu Van Thai, Alfred Hitchcock, Gov. William Scranton, Adam (Batman) West, Don Adams, Robert Culp, Bill Cosby, and Aaron Copland.

How do they do it? "It isn't hard at all," claims Spotlight producer Lewis Andrews. "We at WPRB have discovered that, although campus stations do not have 'mass' audiences, popular personalities are still interested in college radio interviews. Noted politicians, actors, and writers are anxious to speak candidly with students. They appreciate the opportunity to talk frankly to intelligent listeners and to impart their personal ideas, hopes, and philosophies to tomorrow's leaders."

Not only has Spotlight been popular with students, but it has also received praise from off-campus sources. A Spotlight interview with VISTA director Glen Fergusson is currently being used by The Office of Economic Opportunity for its college recruiting program. Also, Spotlight has been featured in a front page article in the Trenton Times Sunday magazine.

"It is interesting to see how much co-operation we get from the entertainment industries," notes Andrews. "For example, the United Artists Corporation arranged to have producer Harry Saltzman and director Terrance Young be interviewed in England for a Spotlight show on "The James Bond Bonanza." United Artists wanted to see 'just what college radio could do.' Similarly, NBC Press arranged (and paid the expenses for) interviews with spy stars Robert Vaughn and Don Adams."

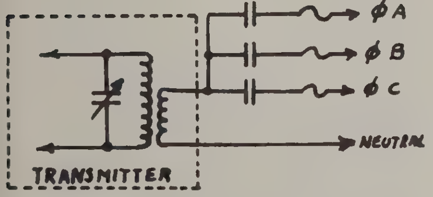
Hum Crossmodulation In Carrier-Current Systems

By LUDWELL SIBLEY

The use of residence-hall power lines for radio transmission has always suffered from noise due to crossmodulation of the carrier signal by 60-hertz hum. The interference, a persistent buzz that varies in strength during the day, degrades the received signal and discourages listeners. A number of theories to explain the causes of this problem have been voiced over the years. This article proposes to disprove one popular explanation and to emphasize another.

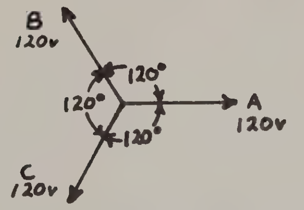
The usual conjecture to explain crossmodulation is that "AC energy from the power line finds its way through the RF distribution system into the transmitter final amplifier, where it modulates the carrier." Let's take a close look at this idea. The normal method of coupling the transmitter to the line is through the transmitter tank circuit, possibly one or more RF transformers, and a set of capacitors. The usual residence hall has a three-phase, four-wire power system with three "hot" leads and a grounded "neutral." The RF signal is applied between the junction of the capacitors and the neutral:

Graph 1



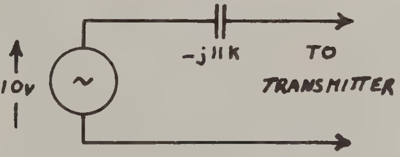
Supposedly enough 60-hertz current travels into the transmitter to put a half-watt or more of AC into the output tube. However, the AC line as connected cannot provide any substantial power. The three hot leads ("phases") are 120 electrical degrees apart. Their phasor representation at one instant is this:

Graph 2



The vector sum of these voltages at the junction of the capacitors is ideally zero. In actual systems the three phases do not have exactly-equal loads so there is a slight voltage unbalance. Assuming that the load is grossly unbalanced so that phase A is at 120 volts with respect to the neutral while B and C are at 110, their vector sum is 10 volts. If the capacitors are unusually large, say 0.25 uf, their reactance at 60 hertz is 11,000 ohms. The equivalent circuit of this whole system is a 10-volt generator with an 11K internal impedance:

Graph 3



If the transmitter represented an 11K resistance, the maximum AC power that it could receive would be the real part of (10 v) 2/(11K-j11K) or about four milliwatts. However, the transmitter is not a resistance; the output link is an inductance of perhaps 10 microhenries having a 60-hertz reactance of 4 milliohms. Furthermore, any RF transformers in the system attenuate 60 hertz effectively; ferrite core materials, in particular, are very poor at this frequency. The transmitter final stage contains a tuned circuit that efficiently rejects AC, and the plate blocking capacitor presents a megohm or so reactance at 60 hertz. So only microwatts of AC can get to the final tube, an insignificant amount compared to the several watts of carrier power present. Crossmodulation cannot occur in the transmitter. (Editor's note: But it can occur in the ferritr transformers if they are saturated at a 120 cycle rate by power line circuit.)

It is hardly useful to attack one hypothesis without providing a replacement. The more promising theory is that crossmodulation occurs in non-linear devices connected to the power line near the receiver. These can take a number of forms. The inductance of small clock and phonograph motors may vary as the armature rotates, although this is unlikely to be a significant effect at radio frequencies. Oxidized or sulfided joints in the wiring are possible, but a joint bad enough to exhibit diode action would probably overheat and fail, and new buildings wired to current standards make this prospect unlikely. One

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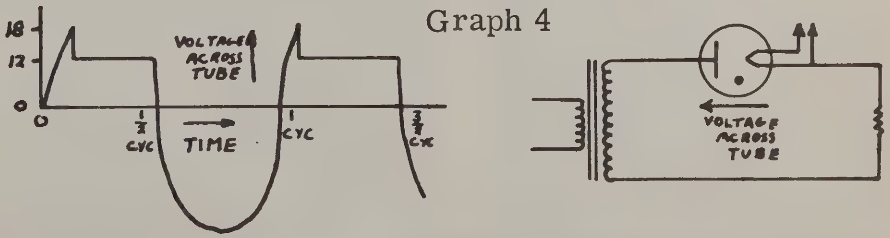
Graph 4



somewhat more reasonable possibility is that a few radios contain silicon (not selenium) rectifiers. These retain a small fraction of their rectifying efficiency at radio frequencies and may produce a mixing action.

The most probable explanation is found in fluorescent desk lamps, which are in greatest use precisely during those hours when the noise is worst. A fluorescent lamp is a mercury-vapor discharge device, quite similar in operation to a mercury-vapor rectifier tube. If we draw a voltage-time graph for the latter it looks like this:

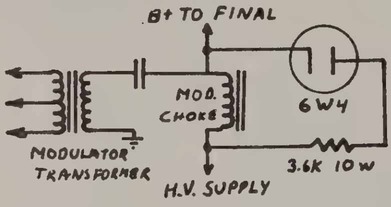
Graph IV

At $t=0$ the AC cycle is just beginning. The voltage across the tube starts to rise, but the gas inside is unionized and no current flows. When the voltage reaches a critical value, about 18 volts, the tube "fires." The voltage drops almost instantly to about 12 volts and remains constant. When the applied voltage falls below 12 volts the gas deionizes and conduction stops. The very fast firing of the tube produces a current surge having a risetime of nanoseconds which generates radio noise up to several megacycles.

A fluorescent lamp operates in essentially the same fashion except that it conducts on both halves of the line cycle. If the tube snaps on in this highly-nonlinear manner it can act not only as a noise generator in its own right, but also as an efficient mixer to combine harmonics of 60 hertz with any RF carrier present. The reason that ceiling-type fixtures are apparently free from this effect is that a ballast inductor in them isolates the tubes from the light at high frequencies. Desk lamps do not usually have this inductor and are suspect.

This analysis suggests that cross-modulation is endemic to carrier current, since we cannot remove the lamps or isolate them with filters. However, there are a number of ways to alleviate the problem. The best is not to use carrier current at all, but to employ a wire radiator around the building. This solution can be highly satisfactory if it is physically possible to install the wire and if radiation is controlled carefully. If carrier current is still the only practical medium, there are several tricks that can be used. Reversing the plug on a table radio often reduced the buzz considerably (electronic black magic!) A highly-effective plan is to use large amounts of both audio compression and peak limiting before the transmitter, for this increases the signal-to-noise ratio. Transmitters should be adjusted to modulate heavily, and their modulators should contain a negative-peak loading device such as appears in one of KCSB's transmitters:

Graph 5



Here the diode and resistor insure that the modulator will always see a finite load, even when a large negative peak drives the final-amplifier supply line negative, so that the modulation transformer is less likely to ring.

These measures decrease the dynamic range of the received signal considerably, and are likely to lead to arguments about fidelity. However, AM radio has never been a medium of high fidelity, and dynamic range is useless if it means that quiet passages in the program will be masked with noise.

Audio Control Handbook

AUDIO CONTROL HANDBOOK
(For Radio and TV Broadcasting),
Robert S. Oringel; Hastings House, Publishers, New York. 6.95

This is a book that should be in the library of all campus stations and made required reading for any one who will operate the control room or remote equipment. With a minimum of technical jargon, the neophyte technician is taken in a step-by-step manner through a broadcast control room and is given a complete lesson in the operation of recording machines, turntables, consoles, jack panels, and remote amplifiers. He learns how to set up and operate the equipment, how to make recordings on tape, how to edit and splice, how to produce a studio production for news, disc jockey, and interview programs, and most importantly, how to handle an emergency due to equipment failure. Troubleshooting is not covered -- correct procedure in getting program back on the transmitter line is. Very thorough coverage is given to microphone placement, both for studio and remote programs. The care and treatment of all broadcast equipment is covered thoroughly.

The book is well illustrated with diagrams and excellent photographs of typical control room equipment. The only item not mentioned is cartridge tape machines. This book is a must item for the station library.

IBS-Engineering Provides Aids for Member Stations

This past year has been a busy one for the IBS Engineering Department. In the course of its work they processed 25 Engineering Questionnaires, pointing out to some submitters where they could make small modifications to improve their signal. Two thirds of the stations submitting applications advanced to Full Membership in the System, while seven stations were visited last year to aid them with their problems. As an aid to our stations in the West the department has recruited two new personnel: Thomas F. James III in Saint Louis and B. Lee Furr in San Francisco. Both have had extensive experience in college radio.

The biggest difficulty among our members seems to be feeding the station's signal into the power lines and the attendent problems. Much research has gone into this problem across the country and, as was discussed at the IBS National Convention, use of torroidal transformers seems to be the best solution at the present moment. The "Engineering Information" sheet mailed to all Stations in late April contains more details on this. The research will continue in the forthcoming year including work on an active solid-state loading unit.

A new column, "Novel Ideas," was started in College Radio so readers could offer their solutions to unique engineering problems to other stations. So far two solutions have been printed. We encourage stations to send their solutions to College Radio. This year we have several articles planned for College Radio. The first being "Master Oscillator Transmission Systems" in this issue.

Last year the Department answered about one hundred letters sent in by IBS members. The letters involved all aspects of engineering from audio to transmission problems to opinions on what equipment to buy. If you have any need for consultation, please write us; that is the only way we find out.

pb paul brown
promotion

Welcome back and hope you had a nice summer.

Happy to be of service to college radio once again with my clients: Nancy Wilson, Trini Lopez, Ramsey Lewis, Miriam Makeba, Jean DuShon, Michele Lee, The Leasebreakers, and B.B. King.

Let's keep up our good working relationship by keeping in touch.

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IBS

Board of Directors Meet

The IBS Board held its fall meeting on Saturday, September 10, at the Franklin Institute in Philadelphia, Pa. Eleven of the 16 members of the Board were present, as well as four members of the national staff.

The Board elected its officers for the coming year, renaming George Abraham as Chairman and electing George F. Eustis, president. George will also be continuing as manager of the Engineering Dept. Messrs. Borst, McCloud and Quigley were elected Vice Presidents and Mr. Barlow and Mr. Crompton renamed secretary and treasurer, respectively.

Mr. Charles Conrad, ex-president of the System and presently filling the new post of Comptroller of the System, reported that IBS's new comprehensive computer billing system is now in full operation and that dues billing has already been sent to all member stations.

Mr. Bob Freedman of the IBS Sales Department reported on the contract he has had with the Tele-Med Corp., which is interested in placing sponsored programs on selected College Stations, and on the assistance rendered in helping them contact the stations.

The Committee on By-Law revision, which has been working for a year and a half to modernize and revise IBS's By-Laws, presented its final draft. The work is now tranferred to the System's legal counsel, Mr. William Malone and Mr. Herb Barlow.

The Programming Department gave its report . . analyzing the source and success of current series and the interrelation of these factors with increased volume of business within the department. The report was slanted towards looking ahead to see where the department should cultivate future series.

Member Services and Operations presented a combined report summarizing the past year's activities and future plans in Iota Beta Sigma, College Radio, Master Handbook, Conventions, Regional Activity, CRPS and other Member Services, the Master Record, and general office operation.

The Board discussed the progress being made in setting up IBS's West Coast Member Services office under Don Platt at Stanford and the preliminary efforts already undertaken by Dick Robins in New York and Jim Welsh in Berkeley to organize the 1967 National Conventions, to be held on April 15-16, 1967.

Other matters coming before the Directors were the report of the Finance Committee and adoption of the 1966-67 budget, a brief report of Call Letters progress with the Commission, 1968 Convention plans, and lengthy discussion of means of assisting regions with their development and activities.

The next IBS Board meeting will be in the spring of 1967, probably in March.

STATION OF THE YEAR:

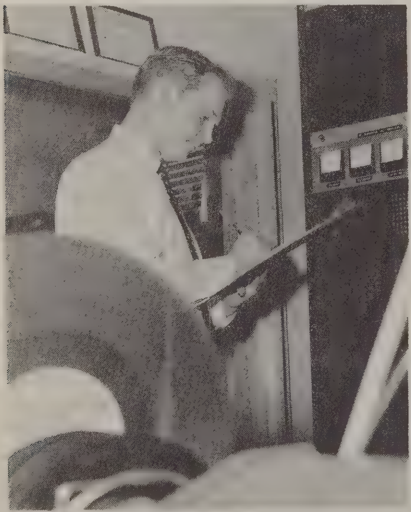
WGSU Special Features Higlight Programming At This Top-Notch Station

WGSU NEWS STAFF: From left, John Donovan, Tad Thompson, Jeanette Reed, and Chuck Agonito write and announce local and area news and weather each weekday evening at 5:55 p.m.

An expected substantial power increase to 2kw provided added incentive for staff members as WGSU (FM), State University College, Geneseo, New York, launched its 1966-67 broadcast season September 20. The increase in power, anticipated by December 1, will provide coverage of Rochester and a five-county area and vitally expand the program services of the station.

This development follows a highly successful year in which a separate AM closed-circuit station began serving the campus; this is in addition to the AM-FM simulcasts which have been carried since 1962. Beginning with a limited schedule last April, the wired-wireless operation quickly attracted students eager to reach a strictly campus audience. The new facility should provide a distinct service to the campus and a training ground for future FM staff members.

The past season was also noteworthy because of a 24 hour "Radiothon", sponsored by the Geneseo for U.S.O. Committee, which raised $1,169.00 for use by the United Service Organization in South Vietnam. More than thirty WGSU staffers plus additional volunteers manned three phones and took countless requests for songs which were accompanied by pledges to the fund drive. U.S.O. representatives presented a dedication program on the campus and tapes of the first and last fifteen minutes of the "Radiothon" were sent to Vietnam to be made available to the GI's.



CHIEF ENGINEER Tom Hecker takes a transmitter reading.

Additional public service projects include WGSU's very close working relationship with the Geneseo Fire Department and the Livingston County Sheriff's Office whose headquarters are in Geneseo. All fire calls are followed up immediately, except those in the wee hours of the morning, so that citizens are continually informed of the situation. During inclement weather, the station maintains contact with Sheriff's Office concerning road advisory reports.

Local and area elections are always thoroughly covered by the station. A Citizens Band Unit is placed in the Sheriff's Office which is adjacent to the Livingston County Courthouse, and election returns are very rapidly relayed through the Citizens Band Radio to another unit in the studios. This avoids tying up phone lines and provides very efficient and rapid coverage of election returns.

WGSU also played a significant part in the 8th Annual New York State Speech Festival which was held on the Geneseo campus March 19. More than 150 high school students participated in radio and television announcing and radio program contests.

Historically speaking, radio activities at the State University College at Geneseo began in 1951 when a Radio Production Workshop was instituted by the Speech Department. On April 15, 1951 a control room in the Administration building was sufficiently equipped to begin sending programs via a line to a speaker located elsewhere in the building.

In 1953 a wired-wireless (carrier current) transmitter was installed and WGTC sent programs into the College Center and later to the Infirmary and

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MIKE DENESHA is producer and host of Broadway By Night, Night Owl, Saturday P.M. Record Room, Student Senate Outlook and the Good Morning Show (one morning per week).

the Holcomb Campus Elementary School.

The third phase in broadcasting at Geneseo began in 1962 when WGSU applied to the FCC for its construction permit. On March 15, 1963, the station began operations as a licensed educational station. Presently, dormitories on the campus are reached on AM via carrier current, and Livingston County area is covered on FM by WGSU.

The station will continue to broadcast local events such as Convocations, All-College Discussions, guest lecturers, music programs, and athletic events.

Among the most successful public service programs is "Report from Albany", a weekly summary of legislative issues affecting the Geneseo area as discussed by Assemblyman James Emery.

"Student Senate Outlook" keeps the student body informed of the weekly developments in student government.

Highlighting the musical programming are "Rendezvous", which features popular music, "Accent on Music", an "easy-listening" popular and ballad program, "Candlelight Concert", instrumental dinner hour enjoyment, and "Classics in Hi Fi", the showcase of classical music.

Eleven new program series will provide additional opportunities for participation by faculty, students and area residents. "Conversation: Human Relations" features members of the clergy, physicians and psychiatrists, social workers, counsellors and psychologists in a discussion of the problems we face in trying to cope with the pressures of our society.

"The Administrator" probes the responsibilities and rewards of a college president, dean, an athletic director, a librarian, a division director, and/or a chief of maintenance.

"Living Literature" features faculty members in interpretative readings of prose, poetry and drama. "Profile" will focus on members of the faculty who have published books and articles. Students, faculty and faculty wives will discuss books they've enjoyed on "Bookends". "State of the University" will highlight recent developments on the University of Buffalo and the Geneseo campuses.

New musical series will feature "Soundtrack", a kaleidoscope of movie themes, "Bandstand", a program of march music, "Symphony Hall", "Netherlands Music Festival", "Hymns of Faith", and "The World of Folk Music". In presenting these new series

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FOOTBALL:

The Sportscaster

By DR. MYRON B. SHAW

One of the most enjoyable yet truly challenging positions in radio is that of the sportscaster. Behind the glamour associated with the occupation of a press box overlooking a playing field lies countless hours of home and hard work required for the mastery of play-by-play reporting.

With the football season in full swing, it seems appropriate to discuss one of the most challenging sports to describe. In order to have the proper angle to view the action, it is usually necessary to be quite a distance from the football field. This, in turn, makes it that much more difficult to see the fine points of play. A wily quarterback (and many are quicker with their hands than magicians) adds considerably to the difficulty of describing the action accurately. Not only is the quarterback trying to decline the opposition, his ten cohorts are carrying out their assignments with as much deception as their talent permits. This wouldn't be too confusing if it weren't for eleven additional men who are just as determined to unmask the deception.

How does the play-by-play announcer cope with all the possible confusion and chaos as bodies collide and "pileups" occur on play after play?

The first prerequisite would obviously be a thorough knowledge and understanding of football. This is no easy task as coaches are continually developing new strategem for deceiving the opposition. With split ends, flankers, spread formations and the general era of specialization we are now absorbed with, the sportscaster must keep his guard up at all times. It has proved most helpful in my play-by-play work to have gotten very "close" to football by playing, coaching, officiating, and being an inveterate fan.

Before each broadcast it is imperative to become very familiar with the name, position, number and other vital statistics of each player expected to see action if only in a limited capacity. Some sportscasters even commit the names and numbers to memory.

If at all possible, it is essential to

DR. MYRON B. SHAW, Program Director WGSU (FM).

observe both teams in practice sessions from the booth and to talk with the players and coaches to gain additional "closeness" to the game and gather the information that gives the spectator the added interestingness he deserves and desires. Knowing football players by their movements rather than relying solely on numbers is essential when mud or snow can quickly turn brightly colored numerals into sodden, slimy and/or frozen digits. I remember only too well trying to describe the second half of the Kent State-University of Connecticut game which was played in a driving blizzard that obliterated numbers, sidelines, goal lines, and yard lines. Our only salvation was that the first half enabled us to become familiar with the movements and running mannerisms of the visitors from Starrs, Connecticut.

After considerable experimentation with spotter's boards of various types, I've found the most effective arrangement for keeping track of the players on the field is to arrange the offensive and defensive units (if the coaches platoon their players) from top to bottom

(Continued on Page 44)

Beginners, Blunders, and Broadcasting

A Look At the Local Announcer

By ROBERT ELLIS

Pow! Zonk! Wham! Some graduating students quickly feel they have been knocked senseless when first applying for a job in the radio-television field. Unfortunately they have been lulled by statistics into believing that a college leather-bound parchment is practically a guarantee for a decent starting salary and a cushy position. If they can adjust to an average or mediocre position - even though they feel their potential is wasted, their pride is dented, their bills unpaid - they may in time salvage their original hopes and expectations. A beginning worker in radio and television - especially in the local market - must keep in mind that salaries are not spectacular, fringe benefits are a prospect without immediate availability, hours are NOT 8 to 5 unless you're employed by a "daytimer only" station, and status-wise you're not much above the sanitation engineer.

Was dad right? Should you have majored in electrical engineering, microbiology, or industrial technology? Your friends who did are getting contracts upwards of $8,000. If you truly "know yourself", you know why you didn't investigate volts, vermin, or variables - you're a bit of a ham, you're touched with creativity, you want to be "where the action is." If you truly know yourself, you've discovered you have a pleasing voice, the ability to read well aloud - fluidly without stumbling - and the ability to think well and express thoughts lucidly. If you're short on these attributes - well, maybe Dad was right! (But I don't really think he was!)

Let me tell you about one lost sheep with a fresh, crackling sheepskin - me. Armed with some experience in college dramatics, a slight case of malnutrition after trying the coast theatrical scene, but determination galore, I walked into Phoenix radio station KOY some thirteen years ago and inquired about a job. I was hustled off for an audition, followed by an interview with the station's program director. Prospects fell! Pow! There were no openings at present. But the P.D. still continued asking questions. "How much would I expect as a starting salary?" Even contemplating the almost empty peanut butter jar on the shelf at home, I answered, "Nothing! I want the experience." It was a sincere answer as was the one to "Why did I want to work at KOY?" "I believe yours is the best station in this market." I further indicated that I believed KOY to be the most listened-to station in the area. I believe it was a combination of honesty, humbleness, a gaunt look, and the prospect that KOY might attempt television soon and would need new announcers that the Program Director hired me on a temporary basis. Since he was also part-owner of the station, there were no other interviews in store. (Later I learned that some novices are not as fortunate. Some had to work through a series of four interviews to reach a top decision-making man.) I was to be given a chance for several weeks, after which I would be sent to a sister station in Yuma for more experience, kept on the KOY staff, or told frankly that I had not lived up to their expectations.

It's my opinion - and certainly not shared by many radio-television personalities - that it's a good practice to be a quiet learner on a new job. While I have seen the brash P.R. type get raucously chummy with the entire staff in one day, I have more often seen him type-cast as a noisy, inefficient nuisance. However, since the chief announcer closeted me in a control room for off-the-air practice for a full week, and since no one bothered to introduce me, I was twice mistaken as a telephone company repair man! (A new switchboard was being installed). I began to fear I wasn't asserting myself enough. Then, zonk! One day while doing one of my menial tasks - record filing - I overheard the Chief Announcer and Assistant Program Director evaluating my announcing efforts. I was incompetent, a disaster. The only reason that I hadn't been fired was that they dreaded questioning the boss's decision to hire me. The only reason he hadn't fired me was because he had never been "that wrong" before. I was saved by an impasse! Believe me, none of them were being vicious - I was lousing up but good. For instance....

I was, and still am, the only announcer in the station's 40-year history that holds the dubious honor of losing a sponsor the very first time I went on the air. During the time I was imprisoned in the control room I must have read thirty or forty

(Continued on Page 17)

Bob Ellis received his Bachelor's Degree from Arizona State College in 1953 and a Master of Arts degree from Western Reserve University in 1962. He currently holds the joint titles of Director of Broadcasting, General Manager of KAET-Television, and Assistant Professor of Mass Communications at Arizona State University. He is a member of various organizations, including the Metropolitan Phoenix Broadcasters Association, the Arizona Broadcasters Association, Phoenix Press Club, and the Association for Professional Broadcasting Education. His emergency broadcast plan for the State Industry Advisory Commission of Arizona has been accepted on an interim basis. He has served on the Board of Governors of the Phoenix Chapter of the National Academy of Television Arts and Sciences and this year assumed the Presidency of that Chapter. From 1953 to 1961 he served on the staff of radio station KOY in Phoenix as an announcer-writer. His last position at that station before entering the educational television field was as continuity director.

old spot announcements for a local furniture company. The name "Mehagians" must have been imprinted in my brain. It chimed in my sleep... Mehagians...Mehagians... On the fatal morning I had been learning the operation of the control board - a console that looked like an old-fashioned Wurlitzer organ. It made my practicing board look like a child's erector set. We were then in our network show, Mutual's "Queen For A Day". A local spot was coming up before the news at 11:00. At 10:58, the operator said, "O.K., sit down, cut out of net, give an I.D., read the local spot, and then join the net straight up at 11:00." I went mute. My hands perspired and trembled. But I sat down and did exactly as I was instructed. Everything went beautifully - not a fluff, perfect timing. My crowning achievement was when the news came in at 11:00 and I knew I had punched the right button. Suddenly the control room door burst open and a red-faced salesman roared into the room. While announcers should always control profanity - open mikes, you know - there are no controls on salesmen. He demanded to know who had read that spot. I admitted responsibility and he grabbed for the copy - later I was to be relieved he hadn't grabbed for me - and bellowed out the one error I had made. It was such a seemingly insignificant detail, a trifle error, a minor mistake. Throughout the commercial I had read "Mehagian's Furniture", but the spot was for McMahan's Furniture Company. We lost the McMahan's account, the salesman lost his commission, I lost confidence. Mehagian's got a free commercial.

This one incident was not the whole basis for my being such a dud. I made so many mistakes on the evening shift that I had to add extra pages to the shift report to list my errors. I was switched from shift to shift, and gradually the kinks showed signs of straightening. That is not to say that I relaxed. When I became more or less established as the four-to-midnight man, I had a few more hurdles waiting. Although I had resided in the Phoenix area for some five years previous to joining KOY, I really had not become conscious of place-name pronunciations. This served as no real problem, since I operated the board during newscasts on my shift, and then served as a record host for a show entitled "Lucky Lager Dancetime" until midnight. All the newscasts were done by the old pros from the newsroom. But a high-level decision came down - my mentor was encouraged and wanted me to do the midnight news. Either that or he had decided that it was ridiculous to pay the newsman two hours of overtime. You can never be too suspicious of management.

Again, it was my very first newscast that proved a disaster. I was reading the weather forecast when up cropped the word "Mogollon". Was it Indian? Was it Spanish? Was it really Mongollon? Was it REAL! I stumbled and I hedged, I mumbled. But the word came out Moh-goal-on. The phone buzzed. All the lines became busy. Irritated listeners - one by one - let me know in outraged voices that the word was Muh-gee-own. I had defiled a historic Arizona name. While a network announcer may butcher and mutilate Arizona place names, a local announcer better bury his mid-western patterns of speech and latch on to the area jargon. You see, their reasoning was that a man on a national hook-up couldn't be expected to know all about Arizona, but a local announcer becomes a friend and neighbor to the audience, and he is expected to share their pride and interest in their cities, states, and scenic grandeurs. Occasionally, an "outcast" becomes "in". One of the Phoenix FM stations features a man billed as "The Sundowner". He has a slight British accent but his fans laugh sympathetically with his errors. He ends up capitalizing on his mistakes. He's the exception - I happened to be the rule.

Perhaps I'm pursuing this subject too long, but I would like to insert my opinion that I do not believe that radio and television have brought about a dramatic change in rural speech patterns across the nation. Some circles in my profession contend that these media have set a standard of pronunciation for the country. While I think there has been some imitation of network announcers, the local populace wants to preserve its heritage of picturesque, or often peculiar, place names. End of lecture.

Returning again to personal experience, I managed to survive the four-to-midnight board shift. Just when I had it conquered - even Chemehuevi rolled off my lips without effort - I was shifted to the midnight-to-six a.m. schedule. I should digress and mention that an apprentice announcer should be prepared for irregular shifts. Until you establish yourself and prove your skills and merits - or until the station hires someone after you that's even more inexperienced - don't make social plans for the following week. You may end up taking your date to a dance from 12:00 to 1:00 as I once had to do. Sometimes the station is sincerely trying to discover where you may best showcase your talents. But more often, you're propelled into an inconvenient time period that none of the top men want to do.

Besides being flexible about your working hours, a small station wants you to be adaptable in all areas of broadcasting. It's a haven for the "jack of all trades." More often than not, the search for versatile people is an economic one for a small station. Prima donna announcers do not last long. An announcer is often expected to sell radio time, write newscasts, handle traffic, write copy, represent the station at special events, and be usher to visiting dignitaries. There are blessings in this. The experience is immeasurable. You may discover some area where you had latent talent. Added duty can serve as a springboard to a better position. And . . . it never hurts to know the right people.

When a suitable replacement was found for the early, early morning schedule, I was allowed to join the "day people" and someone finally got around to introducing me to the unknown shadows, the lesser lights who work behind the so-called glamorous on-the-air men. These were the secretaries, the record librarians, the continuity writers, the business office crew, and the traffic manager. I was persuaded that I had a flare for writing - I had done some newsroom stints - but again I felt I was being placed in commercial writing because there was a vacancy and no one else wanted it. My "boss" was an unmarried blonde - a fact which wasn't too disturbing to a bachelor. She helped me learn the art of copy writing at work, and during the course of the year, I convinced her she would be a better wife - mine. We've never really decided who trapped whom, but I ascended the ladder of success and got her position of Continuity Director. She got a new title of housewife and mother, and seems content in her role. She's handy. She's responsible for polishing up this article for me.

Just in case you aren't as lucky as I was to marry the "boss" or as fiction goes, "the boss's daughter," take my advice and get a good general education in college. Don't limit your energies to just announcing and the radio-television curriculum. Take the humanities. Get some polish. But don't become so highbrow that you forget your most valuable course - typing. Without that seemingly mundane skill, I doubt that many small stations would consider hiring you for any program position.

A note for the women. Although in

many fields there is equality of opportunity for women there seems to be an unwritten discriminatory feeling by the old-timers in broadcasting when it comes to hiring women announcers. The belief is held that women cannot sell to women. Therefore, male announcers dominate the air waves. It is doubtful that you'll be able to get your first position in radio as an announcer. It is essential then that you be able to do something else besides announce. Apply for a position in traffic, continuity, even as a secretary or receptionist. In most small stations there are times when a female voice is needed for spots. This may give you an opportunity to prove your ability and from there you might be considered for on-the-air chores. But in order to do this you have to get your foot in the door and that opening will likely occur in behind-the-scenes positions.

When I am asked for advice by students planning on broadcasting careers on a local station either by choice or fortune, I usually give them these personally-tested requirements: 1. Be willing - and I do mean willing - to work for a low salary under trying circumstances for some time. 2. Know something else besides announcing. Be able to sell, write copy or news, be able to type. 3. Be aware of the problems and potential of the market. Be courteous enough to know the local pronunciations. 4. "Know Yourself." List your credits or assets against your debits or inadequacies. Keep your mind open to the world outside of radio and television. The great curse of a broadcasting curriculum is that many students concentrate only on their major and overlook the value of a liberal arts education. In such a media as ours today - a media transported by such apparatus as Early Bird - a broadcasting student must have a knowledge of the world.

Unfortunately, many students graduate from college without developing a philosophy of living. They believe themselves to be educated - only to flounder helplessly in a competitive society because they cannot convert their college training and apply it to personal existence. For example, I sometimes meet former students who have apparently been brainwashed by the station where they are employed. Certainly I believe in allegiance to your employers, but this loyalty should not be blind nor placed as the most important entity in your life. You should be proud of what you're doing and for whom you work. You should promote the station to others, but don't let your station's promos make you so dogmatic that you lose all sense of moral considerations. A good station knows it's the suggestions - diplomatically presented from the insiders - that keeps them on top. Most important, place your own values on life above and beyond any loyalties to the broadcasting industry, the network and the station. Complete fidelity to your employers is not necessary. They do not ask for your soul.

There's some truth to the statement that you don't need a major in radio and television to find a position in either of these fields. My wife, for instance, didn't even know what the word "continuity" meant when she was hired for the job. I would be a hypocrite, however, if I didn't have faith in our curriculum and others' across the nation. To my dismay, I fight a battle each year at advisement time when students rebel against what we term "general education" courses. This much-advertised "age of specialization" has deceived the fledgling student. He thinks he should be well steeped only in one field. I urge them to take course offerings in the Behavioral and Social Sciences, in the Humanities, Foreign Languages, in Science - not because they are requirements for graduation (which they are in our curriculum), but because by taking these classes a student may gain new insights. He may see the shadow of self-doubt fold away. New avenues of understanding are available to him. Some elective or required "outside" course may prove to hold an interest that greatly exceeds any feeling he ever had about broadcasting. Major changes in one's life occupation are more easily made in college. General education courses help you make sure.

There's one other aspect in this respect that needs some clarification. Some of the most ridiculous local radio interviews I've listened to were caused by a lack of knowledge on the part of the interviewer. As an announcer you, no doubt, are going to be asked to talk to people from all walks of life . . . politicians, doctors, actors, preachers, and even Indian chiefs. The subjects will be as varied as life itself. You certainly can't be expected to know everything but, as an educated person, you should be able to ask intelligent questions. Again you'll find that those horrible "general education" courses may come in handy.

Rumor has it that some of the best ad-libs were offered from written copy. They sounded like ad-libs because the announcer had the ability to make everything sound natural. There's no doubt that true ad-libbing is the most difficult of all announceing chores. The local announcer, more than any other announcer, is called upon to do a tremendous amount of free talking. I suggest that there are at least two methods of improving your ability to ad-lib.

First of all you can practice. How? By talking to yourself. Admittedly some people take a dim view of a person who walks down the street describing the scenery to himself. You also run the risk of being discovered in this vocational drill by a psychiatrist who invites you to spend a few minutes on his couch. Also this can be dangerous, especially when your narration is rendered while driving. One friend of mine would always ask me to do the driving and while we rode along he would carry on a steady dialogue about the streets we were riding on. I drove . . . he ad-libbed . . . and as a result I took very few trips with him.

Secondly you should develop your own personality. It seems to me that the best announcers I have known were personable off the air as well as on. They were themselves at all times. It's very easy to develop an artificial on-the-air delivery. However, eventually you're going to run into a trap. That trap is sprung when you have to speak without copy or pre-planning. Be yourself, but attempt to improve your speech by being conscious of what you're saying, even in conversations with your friends. Use words in every day situations that you have difficulty pronouncing. You'll find that eventually, after some practice, these words become a natural part of your vocabulary and are no longer an obstacle.

Another hint that holds a token profit may be important to you, especially if you have financial problems in college. Many local stations are willing, and find it a necessity to hire students for part-time or summer replacement positions. This employment can be a tremendous asset to you if you have any doubts about a career in broadcasting. Investigate this possibility, but don't let a part-time job become more important than a college education. We've all lost students who have accepted this type of job only to realize - too late - that they have failed in their studies. Occasionally we lose students who become so dazzled with small successes that they think they can no longer benefit from school. The glory of being a twenty-year-old disc jockey

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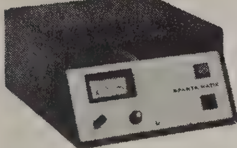

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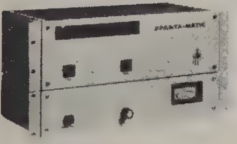

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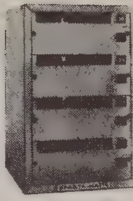

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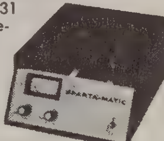

CD-15 TIME DELAY & REVERB UNIT
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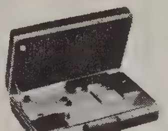

BP-211C BRIEFCASE CARTRIDGE PLAYBACK
Provides quick and convenient tape cartridge auditioning • Excellent sales aid unit • Rechargeable battery and A/C operation • Extension speaker • Cartridge storage • Samsonite attache case with business paper portfolio • BP-211C - $225 — BP-422 (stereo) - $275

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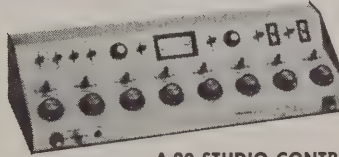
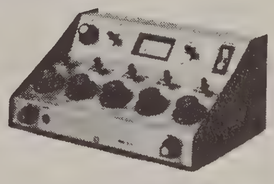


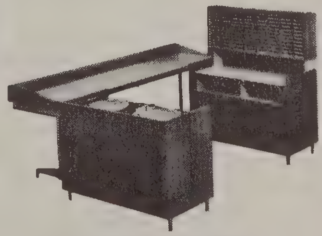
A-20 STUDIO CONTROL CONSOLE
Full facility audio control center • All transistorized • Eight mixers • Twenty-two inputs • Self-contained power supply • 5 watt monitor and .5 watt cue amplifier • Accomodates eight preamps (three supplied) • Individual electronic modules • Studio talkback provisions • Functional, space-saving compactness • All inputs and output are transformer balanced • Price: $995 •



A-15 AUDIO CONSOLE
14 audio inputs • Five mixing channels • Built in monitor, cueing & muting systems • All transistorized modular electronics • Three line outputs plus P.A., headphone & external speaker output • Accomodates up to four preamps • Price: $425

RA-5 REMOTE MIXER
Two mixers • 3 audio inputs • Line test oscillator • P.A. output • 30 hour battery operation • Shoulder strap carrying case included • Price $225 Optional A/C Power Supply (PS-3) - $29.50

AC-155
STUDIO/REMOTE UNIT
Recording studio • Remote broadcast • Main studio control • Full broadcast facility • Monitor & cue system • Muting • P. A. output • Solid state removeable console • Two 3-speed custom turntable systems • Six low-level and eight high-level inputs • Price: $995 — Model ASC-305 Stereo - $1,450



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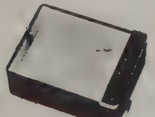

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REGIONAL REPORT

EMPIRE REGION

In its first year of existence as a region with a director, the Empire region has tucked one major accomplishment under its belt. A survey was compiled in the Winter and Spring and mailed out to thirty-five college radio stations in New York State. The stations included non-members of IBS in the hope of arousing their interest in the system. The primary project of the region during the Summer was receiving and compiling the completed surveys. The results of the survey will be made available to College Radio, member stations in the Empire region and all other interested parties as soon as compilation has been completed.

The second regional meeting is being tentatively planned for early Fall. The exact time and place will be announced at a later date.

My personal thanks to Jon Shepardson and his staff at WBSU, Brockport, New York, for their invaluable assistance in composing and compiling the regional survey.

SOUTHERN REGION

In December of 1965 WSMC-FM, Collegedale, Tenn., became the IBS headquarters for the South with Manager Allen Steele as director. Growth of the region since that time has been steady and progressive, as the 20 some members stations have participated in the regional (the seven Southernmost states) activity.

As an organization, IBS-Southern represents a total of about 500 students who are staff members at IBS stations in the South. The combined yearly expenditures of all IBS-Southern stations represents an industry of nearly $50,000 annually in operation funds and buying power. Nearly 15 new college stations of one type or another have been developed during the past year in the South.

As the college radio industry grows in this area of the country, so does the IBS become more noticed in its endeavors to help the college broadcaster. Director Steele reports 10 new inquiries about membership just during the months of June and July alone. He has personally traveled over 1500 miles to visit and advise member stations.

The type of stations in the South are as varied in set-up as those across the nation. Although a slim majority are campus-limited carrier-current installations, many are moving into FM operations. Raleigh's N.C. State University station became FM in May. In Birmingham, Samford University was granted permission for a 10 kw facility and Travecca Nazarene College, Nashville, Tenn., gained FM status in July. Georgia State's WPLO-FM has about 30,000 watts and in the Chattangooga area, WSMC-FM, Southern Missionary College, will have 70,000 stereo watts come November. At Clemson University, S. C., 24-hour radio service is available from WSBF-FM.

As a means of communication, IBS-Southern publishes a monthly newsette, the Southcaster. News and reports are provided and members are kept in the "know" of regional actions via the montly publication.

Caught in a vision of what professional broadcasters can do today to help tomorrow's broadcast industry, several of the seven state broadcast associations have taken particular interest in improving student-professional relationships. Probably foremost in the area is the Georgia Association of Broadcasters, Jack Williams, executive secretary. College students are not only invited to certain GAB meetings but are provided with transportation to same as well. The Alabama Broadcasters Association follows a similar practice. The Tennessee Association of Broadcasters, Ken Wright, executive secretary, each year provides tuition scholarships to the University of Tennessee to several capable and qualified students of communications. Several of the state organizations have even contributed financially to the IBS-Southern College Conference to be held later this month.

To grow bigger and better is the goal of IBS-Southern. New contacts with record distributors, equipment manufacturers and even a regional advertising representative will make more and more college stations in the South want to join IBS-Southern -- "where the action is."

PACIFIC REGION

The IBS Pacific Region staff has spent the summer planning several new projects for the Fall, as well as expanding and reorganizing several successful activities from last year.

Delegates to the West Coast Convention, held at Stanford University in April, agreed that our conferences and conventions could be improved, and offered several suggestions for changes. To allow all interested persons to contribute their ideas to the planning of future conferences, the Region mailed a two page questionnaire to all college and/or educational stations on the West Coast. The response to the questionnaire has been excellent, with replies from as far away as Alaska and New Mexico. Many stations have sent several replies, and most respondents have made extensive comments on areas of interest to them.

Preliminary examination of the returned questionnaires shows that most participants feel that conferences should be two day meetings held on a weekend, and that a one day convention is too short to get to know anyone or to devote much time to any subject. There were also many requests for longer meetings with experts on various aspects of broadcasting with adequate time for discussion of the subject in detail. The survey is not closed, and all interested stations are invited to participate. Forms may be obtained from the Pacific Region director.

An elections network is planned for coverage of the November elections in California in detail with supplementary reports from other areas. The network will be an improved version of the system operated by Stanford station KZSU and the University of California's stations during the last Presidential election.

Each participating California station will cover a portion of the state in detail, keeping track of vote counting in its area and covering candidates' press conferences. Several stations will concentrate on preparation and distribution of comprehensive reports on particular races, while at least one station will trade reports of California elections with out-of-state stations. Stations interested in participating should contact Don Platt at KZSU, Box 3008, Stanford, Calif.

A tape exchange network started last Winter by the U.C. Radio Network has been expanded and reorganized as a joint IBS Pacific-UCRN project. The service has been made available to all stations in the three western regions of I.B.S., and a revised catalogue and

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The Facilities of College Radio

IBS Radio Stations 21
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DIRECTORY OF IBS COLLEGE RADIO STATIONS IN THE U.S.

AM/ FM Station Directory

ADELPHI UNIVERSITY, WALI, Adelphi University, South Avenue, Garden City, New York, 516-747-4757, ZIP: 11530. AM. FQ: 640, COAX, CM. Bdt Hd: Dr. M. Plugge. Re: Empire, Stf: 60, Air: 1954. 7 days/ 42 hours. GM: Thomas Muradian, CE: John Lorentz, PD: Donald Robertson, SM: Michael Schwartz, PA: 4,165 male/ 3,378 female. DA: 650 male/450 female. Wire Service: UPI. 2-4 Middle of the Road, 4-5 Educational, 5-7 Middle of the Road, 7-9 Rock & Folk, 9-12 Easy Listening. CTM. 1spt-rt: $1.50

WALI 640 AM
The Radio Voice of
ADELPHI UNIVERSITY
Garden City, New York
"On the Air" Seven Days a Week

ALLEGHENY COLLEGE, WARC, Allegheny College, Meadville, Penna. 814-337-3251, ext. 283, ZIP: 16335. EDFM. FQ: 90.3. PW: 33w. NA: ABC. Re: Great Lakes, Stf: 100, Air: 1963. 7 days/ 99 hours. GM: Robert Miller, CE: Henry Eidenmuller, PD: Eleanore Bergson. PA & DA: 800 male/ 600 female. 609 Wake Up, 1-3 Classical, 3-5 Popular, 5-7 Dinner, 7-8 Educational, 8-11 Variety, 11-11:30 Educational 11:30-1 Popular.

ALBRIGHT COLLEGE, WXAC, Albright College, Reading, Pennsylvania, 215-374-3274, ZIP: 19604. AM FQ: 640, COAX & SLAVE. EDFM. FQ: 91.3, PW: 10w. NA: IBS. RE: Mid-Atlantic, Stf.: 50, Air: 1965. 7 days/ 168 hours. GM: Edward Sobel, CE: Clay Barclay, PD: Jeffrey Miller. PA & DA: 600 male/400 female. 4-6 Pop, 6-7 Dinner, 7-8 Folk, 8-9 Pop, 9-10 Jazz, 10-12 Classical. CTM.

Abbreviations Used In Listings:

AM: amplitude modulation station
FQ: frequency
PW: power
CM: commercial station (accepts advertising)
EdFM: education frequency modulation station
Str: stereo complex
Bdt Hd: Head of Broadcasting Department
NA: net affiliation
SR: station representative
Re: IBS region in U.S. or Canada
Stf: size of staff
Air: date of first broadcast
GM: general manager
CE: chief engineer
PD: program director
SM: sales manager
PA: potential audience (number of students enrolled at college)
DA: deliverable audience (number of students within signal contour)
LAA: local advertising accounts
CTM: station with cartridge tape facilities
1spt-rt: one minute advertising spot rate

WXAC 91.3 FM
reaches over
45,000 FM RADIOS
in Reading, Penna.
with music from the
Beatles to Baez
Brubeck and Beethoven

The Sound of IBS
in Berks Co. is
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Reading's Fastest Growing
Listenership Station

WXAC
The Quality Voice of
ALBRIGHT COLLEGE

BAKER UNIVERSITY, KNBU-FM, Baker University, Baldwin City, Kansas, 916-5846451, ext. 300, Zip: 66006. EDFM, FQ: 88.9, PW: 10w. Bdt Hd: Mr. Duane Smith, Re: Midwest. Stf: 35, Air: 1965. 6 days/39 hours. GM: Kent M. Parcell, CE: David Widener, PD: Timothy A. Cain. PA: 600 male/ 400 female. DA: 10,000 male/ 8,500 female. 5-7 Top 40, 7-8 Educational Features, 8-11 Middle of Road, 11-12 Light Music.

WBRU - 95.5 FM
And Campus -560-
A BRIGHT ALIVE SOUND
For Southern New England
20,000 watts-stereo

(Continued on Page 22)

IBS DIRECTORY

(Continued from Page 21)

BOSTON COLLEGE, WVBC, Boston College, Box C-155, Chestnut Hill, Mass., 617-3323419, ZIP: 02167. AM. FQ: 640, PW: 46 w., COAX, CM. Re: New England, Stf: 65, Air: 1958. 7 days/80 hours. GM: Edward W. Forry, CE: Gerald J. Gripshover, PD: Gregory P. Keltz, SM: Franklin Salimbene. PA: 5,000 male/1,400 female. DA: 1,600 male/300 female. Wire Service: UPI. 5-9 Rock, 9-11 Jazz & Folk, 11-1 easy listening. CTM. 1spt-rt: $1.45

The Student's Companion
From Sunrise to Sunset—
and then some—

WVBC
BOSTON COLLEGE, MASS.

BUCKNELL UNIVERSITY, WVBU, Bucknell University, Lewisburg, Pennsylvania, 717-524-1326, ZIP: 17837. AM. FQ: 640, PW: 35w., CM. EDFM. FQ: 90.5, PW: 10w. NA: NER, BFA. Stf: 32. 5 days/35 hours. GM: John Davis, CE: David Lightcap, PD: Mike Pendas, SM: Gordon Johnson.

CALIFORNIA, UNIVERSITY OF AT BERKELEY, KAL, University of California at Berkeley, Eshleman Hall, Berkeley, California, 415-845-6000, ext. 1111, ZIP: 94720. AM, FQ: 850. NA: University of California Radio Network. Re: Pacific. Stf: 100, Air: 1961. 7 days/63 hours. GM: Pamela J. Madsen, CE: John Grilli, PD: Jim Dowgialo. PA: 18,000 male/9,000 female. CTM.

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KAL

850 kc

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BERKELEY CAMPUS

Soon to be FM!

CALIFORNIA, UNIVERSITY OF, AT RIVERSIDE, KUCR, University of California at Riverside, 691 Linden Street, Riverside, California, 714-787-3421, ZIP: 92502. AM. FQ: 880, COAX & SLAVE. EDFM. FQ: 88.1, PW: 10w. Re: Pacific, Stf: 73. 7 days/84 hours. GM: Hans Wynholds, CE: Bill Farmer, PD: Kerry Kelts. PA: 1,700 male/1,700 female. PA: 7,000 male/8,000 female. 1-4 Lectures, 5-8 Easy Listening, 8-11 Classical, 11-1 Variety. CTM.

CALIFORNIA, UNIVERSITY OF, AT SANTA BARBERA, KCSB-FM, University of California at Santa Barbera, Santa Barbera, California, 805-96-83614. AM. FQ: 770, PW: 2-3w. EDFM. FQ: 91.1, PW: 10 w. NA: UCRN, IBS. Re: Pacific, Stf: 75, Air: AM: 1962, FM: 1964. 7 days/110 hours. GM: Rick Kendall, CE: Ludwell Sibley, PD: Mike Bloom. PA: 4,250 male/4,250 female. DA: 4,100 male/4,100 female. Wire Service: UPI. 6-9 Pop, 3-6 Pop, 6-8 Classical, 8-9 News, 9-11 Folk, 11-1 Jazz. CTM: four.

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CATE SCHOOL, KSBS, CATE SCHOOL, Casitas Pass Road, Carpinteria, California, ZIP: 93013. Bdt. Hd: Frederick F. Clark. Stf: 20, Air: 1966. GM: Duncan Agnew, CE: William L. Salomon, PD: G. Bryan Pinion, SM: Charles C. Callery. PA & DA: 135 male. 5-7 Rock, 2-4 Classical, 8-10 Rock.

CENTRAL METHODIST, KMOE, Central Methodist, Box 79, Brannock Hall, Fayette, Mo., CH 8-3203, ZIP: 65248. AM. FQ: 770, PW: 25w., COAX. Stf: 60, Air: 1960. 7 days/107 hours. GM: David Campbell, CE: John Loewstein, PD: Don Roemer, SM: Frank Tucker.

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Member Missouri Broadcasters Association

Training For The Future
IN RADIO

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a Week

KMOE Radio 77

CENTRAL STATE UNIVERSITY, WJCS-FM, Central State University, Wiberforce, Ohio, 513-3728045. EDFM. FQ: 88.9, PW: 250 w. Bdt Hd: Dr. Francis Thomas. NA: NAEB, NAB, IBS. Stf: 12, Air: 1962. 6 days/50 hours. GM: LaRue Turner, CE: Elwood Fuller, PD: William K. Dean.

CENTRAL WASHINGTON STATE, KCWS-FM, Central Washington State, Ellensburg, Washington, 509-925-5329, ZIP:98926. AM. FQ: 880, PW: 20w, COAX. EDFM. FQ: 91.5, PW: 10w. STEREO. Bdt Hd: John Giles Hoglin. NA: NERN. Stf: 12, Air: 1962. 5 days/30 hours. GM: John Hoglin, CE: William Watt, PD: John Backman.

CINCINNATI, UNIVERSITY OF, WFIB, Campus Mail Station, University of Cincinnati, Cincinnati, Ohio, 751-0976 or 475-4684, ZIP: 45220. AM, FQ: 800, PW: Carrier-current, SL. Bdt Hd: W. Y. Gore. Stf: 50, Air: 1960. 7 days/104 hours. GM: George Smith, PD: Paul Thorman and Dan Reeder, SM: Jim Harmeyer. PA: 16,000 male/8,000 female. DA: 2,000 male/2,500 female. Wire Service: UPI. 8-12 Good Music, 12-6 Middle of Road. 6-12 Hard Rock. LAA: 35. CTM: Three. 1spt-rt: $2.75.

CLARK UNIVERSITY, WCUW, Clark University, 950 Main Street, Worcester, Mass. 6-7-791-6241, ext. 395, ZIP: 01610. AM. FQ: 640, PW: Carrier-current, CM. NA: Mutual Radio Network. Re: New England, Stf: 55, Air: 1964. 7 days/133 hours. GM: Kenneth Poirot, CE: Richard Phillips, PD: David Cooper, SM: Braford Ward. PA: 750 male/550 female. DA: 450 male/375 female. 6 A.M.-3 P.M. Simulcast, 3 P.M.-6 P.M. Rock, 6 P.M.-News, Sports. 6:15-7:30 Folk, Rest of the evening mixed with Classical Jazz, and Easy Listening. LAA: 4. 1spt-rt: $1.

CLEMSON UNIVERSITY, WSBF, Clemson University, Box 2156, Clemson, South Carolina, 654-2421, ext. 289. AM. FQ: 600, PW 100w (carrier-current). EDFM. FQ: 88.1, PW: 10 w. Re:Southern, Stf: 85. 7 days/168 hours. SM: John D. Matthew, CE: Norbert Boske, PD: Carl E. Borwn. PA & DA: 5,000 male/300 female. Wire Service: AP. 7-9 A.M. Morning Show, 9-12 Swinging Sounds, 12-3 Rock, 3-6 Middle of Road, 6-8 Pop 8 P.M. to 7 A.M. Easy Listening. CTM.

COE COLLEGE, KCOE, Coe College, KCOE Radio, Cedar Rapids, Iowa, 319-364-1511, ext. 246, ZIP: 52402, AM. FQ: 570, 770, 860, PW: 560 w. Bdt Hd: David Eurman. Re: Midwestern, Stf: 40, Air: 1962. 7 days/56 hours. GM: David Furman, CE: Tim Mauldin, PD: Bill Butkus.

COLLEGE OF WILLIAM & MARY, WCWM, College of William and Mary, Williamsburg, Virginia, 703-CA9-3000, ext. 275, ZIP: 23185. EDFM. FQ: 89.1, PW: 10w. Bdt Hd: James W. Sawyer. NA: NAEB, NER, Colonial Educational Network. Re: Capitol, Stf: 40, Air: 1959. 7 days/63 hours, GM: James W.Sawyer, CE: James W. Slate, PD: Thomas Stewart. PA: 1500 male/1500 female. DA: 2500 male/2500 female. Wire Service: UPI. 3-5 Rock, 6-7 Easy Listening, 7-7:30 Folk, 8-10 Classical, 10-12 Variety.

WCWM
89.1
COLLEGE OF
WILLIAM AND MARY
programming
THE COLONIAL
EDUCATIONAL NETWORK
a Student-Operated
FM Network
Serving a Million Virginians
with
**Information - Education
Entertainment**

COLORADO STATE UNIVERSITY, KCSU-FM, Colorado State University, Student Center, Fort Collins, Colorado, 303-484-3525, ZIP: 80521. EDFM. FQ: 90.9, PW: 800 ERP. Re: Mountain, Stf: 30, Air: 1964. 7 days/64 hours. GM: Rob Allen, CE: Charles Hanks, PD: Bob Cowan. PA: 7,260 male/3,540 female. DA:12,000 male/23,000 female. Wire Service: AP. 4-7 Middle of the Road, 7-9 Classical, 9-10 News, 10-12 Middle of the Road.

CONNECTICUT, UNIVERSITY OF, WHUS, University of Connecticut, Hillside Road, Sturrs, Conn. 203-GA 94726, ZIP: 06268. AM. FQ: 670, PW: 20w, SL, CM. EDFM. FQ: 90.5, PW: 10w. Bdt Hd: Michael Dalton. NA: Columbia Broadcasting System. Re: North East, Stf: 30, Air: 1920. 7 days/168 hours. GM: Michael Dalton, CE: Craig McCarter, PD: David Fvan, SM: Bruce Tomasko. PA & DA: 5,500 male/4,500 female. Wire Service: AP. 7 A.M.-11:30 P.M. Rock, 11:30 P.M. to 7 A.M. Middle of the Road. LAA: 30. CTM.

CORNELL UNIVERSITY, WVBR & WVBR-FM, Cornell University, Willard Straight Hall, Ithaca, New York, 607-272-2998, ZIP: 14850. AM. FQ: 640 PW: 500 watts (net power from 12 carrier-current transmitters), CM. CMFM. FQ: 93.5, PW: 930 w. Stereo. NA: Ivy Radio Network. SR: IVY. Stf: 75, Air: AM-1940, FM-1958. 7 days/AM-112, FM-96 hours. GM: Marcia Lynne Fox, CE: Jerrold Friedman, PD: FM-Charles Ghoset, AM-Barry A. Gold, SM: Charles Kohn. PA & DA: 9,600 male/2,400 female. AM: Rock throughout the day; FM: Classical and Jazz throughout the day. LAA: 100. CTM: Two. 1spt-rt: $3.00

DENVER, UNIVERSITY OF, KVDU, University of Denver, 2490 South Gaylord, Denver, Colorado, 303-753-2667, ZIP: 80210. AM. FQ: 670, CARRIER CURRENT. Bdt Hd: Joel Jordan. Re: Western, Stf: 30. 7 days/56 hours. GM: Jerry Hudson, PD: Larry Hotz. PA: 6,131 male/4,459 female. DA:2,110 male/1,540 female. Wire Service: UPI. 4-9 Rock, 9-12 Middle of the Road. LAA:6. CTM. 1spt-rt: 90¢

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- 3 National Accounts
- The TOP 26 ON 67
Survey Based on
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of University Students
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KVDU - UNIV. OF DENVER
(303) 753-2667

DEPAUW UNIVERSITY, WGRE, DePauw University, Box 287, Greencastle, Indiana, 317-OL-3-3131, ext. 262, ZIP: 46135. EDFM. FQ: 91.5, PW: 114 ERP. Bdt Hd: Prof. Elizabeth Turnell. NA: IBS. Re: Great Lakes, Stf: 11 paid, 30 unpaid, Air: 1949. 6 days/53 hours. GM: Elizabeth Turnell, CE: Larry Junod, PD: Barbara Lewellen. PA & DA: 1200 male/1200 female. Wire Service: AP. 7-8:30 Easy Listening, 5:15-7 Dinner Music, 7-8 Educational Features, 8-11:30 Classical, Rock, Jazz, and Popular.

EAST TENNESSEE STATE UNIVERSITY, WETS, East Tennessee State University, Box 70, Johnson City, Tennessee, 615-926-1112, ext. 241, ZIP: 37601. AM. FQ: 630, PW: 20w., COAX, CM. Bdt Hd: Harold Frank. SR: CRC. Re: South Central, Stf: 29, Air: 1956. 6 days/46 hours. GM: Larry Brown, CE: Jerry Waddle, PD: Lynn Brewer, SM: Tom Hunter. PA: 5,000 male/3,250 female. DA:1,200 male/2,000 female. Wire Service: Ap. 7-9 Variety, 4-6 Rock, 6-8 Popular, 8-9 Folk, 9-10 Jazz. LAA: 13. CTM. 1spt-rt: $1.

EASTERN MENNONITE COLLEGE, WEMC, Eastern Mennonite College, Harrisonburg, Virginia, 703-434-7331, ext. 58, ZIP: 22801. EDFM. FQ: 91.7, PW: 10 w. Re: Capitol, Stf: 25, Air: 1954. 7 days/65 hours. GM. John Yoder, CE: Donald Kraybill, PD: Marvin Nisly. PA: 350 male/300 female. DA:3,000 male/3,000 female. 2-5 Light Classics, 5-8 Public Interest, 8-9 Sacred, 9-11 Classics.

EASTERN WASHINGTON STATE COLLEGE, KEWC, Eastern Washington State College, Cheney, Washington, 509-359-2228, ZIP: 99004. AM. FQ: 665, PW: low., SLAVE, CM. EDFM. FQ: 89.9, PW: low. Bdt Hd: Howard E. Hopf. Re: Western, Stf: 45, Air: AM: 1955, FM: 1961. 7 days/60 hours. GM: Terry Maurer, CE: Donald Cary, PD: James Straub, SM: Garth Andrews. PA: 1,863 male/2,131 female. DA: 880 male/930 female. Wire Service: UPI. 6-9 Top Forty, 5-12 Top Forty. LAA: 20. CTM. 1spt-rt: 50¢

ELIZABETHTOWN COLLEGE, WWEC, Elizabeth College, Elizabethtown, Pennsylvania, 717-3671151, ext. 29, ZIP:17022.

(Continued on Page 24)

IBS DIRECTORY

(Continued from Page 23)

AM. FQ: 740, PW: 25w, COAX. Bdt Hd: Mr. Kenneth Bowers. NA: American Broadcasting CO. Re: Middle Atlantic, Stf: 30, Air: 1965. 6 days/45 hours. GM: Richard Denlinger, CE: James Steger, PD: Paul Heil, SM: Barry Freidly. PA: 600 male/650 female. DA: 600 male/400 female. 4-7 Rock, 7-8 News, 8-10 Easy Listening, 10-11 Rock. CTM: one.

ELMHURST COLLEGE, WRSE-FM, Elmhurst College, Elmhurst, Illinois, 312-BR-94107, ZIP: 60126. AM. FQ:600, CARRIER CURRENT. EDFM. FQ:88.7, PW: 10w. Re: Mid West, Stf: 80, Air: 1962. 6 days/42 hours. GM: Brian Reynolds, CE: Lucien Ciaglia, PD: Thomas Teuber, SM: W. Robert Foskett.

EVANGEL COLLEGE, KECC, Evangel College, 1111 North Glenstone, Springfield, Mo. 417-UN 25191. AM. FQ: 610, PW: 7.5w., COAX AND SLAVE. Bdt Hd: Nona Dalan. Stf: 20, Air: 1960. 7 days/55 hours. GM: Donald Dexheimer, CE: Joe Hargis, PD: Charles Wetter, SM: Penny Rhodig. PA&DA: 300 male/500 female. 3-5 Mood, 5-7 Pop, 7-9 Folk, 9-10 Classical & Religious, 10-11 Mood.

FAIRLEIGH DICKINSON UNIVERSITY, 1000 River Road, Teaneck, New Jersey, 201-836-6008. AM. FQ:860, PW: Carrier Current, CM. Re: Mid-Atlantic, Stf: 25, Air: 1962. 5 days/33 hours. PA: 2,500 male/2,500 female. CTM:two. 1spt-rt: 75¢

FRANKLIN AND MARSHALL COLLEGE, WWFM, Franklin and Marshall College, Lancaster, Pennsylvania, 717-397-9523, ZIP:17604. AM. FQ: 680, PW: 35w., COAX, CM. SR: CRC. Re: Middle Atlantic, Stf: 80, Air: 1952. 7 days/119 hours. GM: Mark Bieler, CE: John Byrne, PD: Steve Ribinstein, SM: Dave Bucher. PA: 1,550 male. DA: 1,000 male. Wire Service: UPI. 7-9 Rock, 9-2 Middle of the Road, 2-5 Rock, 5-6 Variety, 6-7 News, 7-8 Classics, 8-10 Jazz, 10-12 Rock. LAA: 12. CTM. 1spt-rt: 90¢.

FURMAN UNIVERSITY, WFBA, Furman University, Greenville, South Carolina, 803-246-3550, ext. 202, ZIP: 29613. AM. FQ: 600, 610, PW: 15w, 35w. COAX & SLAVE. Re: Southern, Stf: 37, Air: 1965. 7 days/68 hours. GM: Joseph Carey, CE: Clarence McMillin, PD: Robert Carr. PA: 835 male/683 female. DA:684 male/535 female. 3-6 Rock, 6-8 Standards, 8-10 Jazz, Folk, 10-12 Easy Listening.

GEORGETOWN UNIVERSITY, WETB-FM, Georgetown University, 37th and O Street, Washington, D.C., 202-FE 74076. EDFM. FQ: 90.1, PW: 771 w. Bdt Hd: Timothy Seldin. NA: IBS. Re: Capital, Stf: 160, Air: 1960. 7 days/80 hours. GM: Joseph Solari, CE: William Wismiewski, PD: Charles Zimmerman.

GETTYSBURG COLLEGE, WWGC, Gettysburg College, Student Union Building, Gettysburg, Pennsylvania, 717-334-5712. ZIP: 17325. AM. FQ: 640, SLAVE, CM. Stf: 45, Air: 1947. 6 days/50 hours. GM: Jeffrey Dunkle, CE: Eugene McClurken, PD: Richard Belcher, SM: Michael Letts. PA & DA: 1,273 male/600 female. Wire Service: UPI. 1-5 Rock, 7-8 Classical, 8-10 Middle of Road, 10-11 Oldies, 11-12 Jazz. LAA: 18. CTM. 1spt-rt: 60¢.

GREENVILLE COLLEGE, WGRN, Greenville College, 315 East College Avenue, Greenville, Illinois, ZIP:62246. AM. FQ: 590, PW: 2w. EDFM. FQ: 89.3, PW: low. Bdt Hd: Ivan Ratcliffe. NA: IBS. Stf: 40. 7 days/35 hours. GM: James Van Dyke, CE: John King, PD: Dave Condon.

GROVE CITY COLLEGE, WSAJ, Grove City College, Hall of Science, Grove City, Pennsylvania, 414-458-9352. ZIP: 16127. AM. FQ: 1340, PW: 100w. Bdt Hd: Prof. Dale Smock. Stf: 12. 3 days/12 hours. GM: Russell Neff, CE: Dale Smock.

HAMILTON COLLEGE, WHCL-FM, Hamilton College, Box 1305, Clinton, New York, 315-853-8417, ZIP: 13323. EDFM. FQ: 88.7, PW: 16ERP. Re: Empire, Stf: 60, Air: 1961. 5 days/45 hours. GM: Jay Clark, CE: Michael Greenspan, PD: Gary Drum. PA: 860 male. 5-7 dinner music, 7-9 folk, 9-10 rock, 10-12 Jazz, 12-2 Variety.

HANOVER PARK HIGH SCHOOL, WHPH, Hanover Park High School, Mount Pleasant Avenue, Hanover, New Jersey, TU-7-0300, ZIP: 07936. EDFM. FQ: 90.3, PW: 10w. Bdt Hd: Mr. R. P. Gerhart. NA: IBS. Stf: 40, Air: 1966. 5 days/14 hours. GM: Rod Huggan, CE: John King, PD: Christi Smith. PA: 650 male/700 female. DA: 17,000 male/17,000 female. 7-8:15 Rock and Pop, 4-5:30 Pop, Educational and Folk.

HARDING COLLEGE, KHCA, Harding College, Searcy, Arkansas, 501-CH 56161, ext. 345, ZIP: 72143. AM. FQ: 11.9, PW: 10w., COAX, CM. Bdt Hd: Dr. Evan Ulrey. Stf: 13, Air: 1964. 5 days/30 hours. GM: Arthur Hudkins, PD: James G. Hannah, SM: Micky Driver. PA & DA: 770 male/600 female. Wire Service: AP. 6-7 Classical, 7-9 Folk and Pops, 9-11 Easy Listening, 11-12 Easy Listening. 1spt-rt: $1.

HAVERFORD TOWNSHIP, SCHOOL DISTRICT OF, WHHS, School District of Haverford Township, Mill Road and Leedom Avenue, Havertown, Pennsylvania, 215-HI-67111, ZIP: 19083. EDFM. FQ: 89.3, PW: 10w. Bdt Hd: Thomas J. McCue. NA: IBS. Re:Middle Atlantic, Stf: 30, Air: 1949. 5 days/20 hours. GM: Thomas J. McCue, CE: Gerald Womer, PD: Carl Kilpatrick.

HEIDELBERG COLLEGE, WHCR, Heidelberg College, Tiffin, Ohio, 419-447-2310, ext. 295, ZIP: 44883. AM. FQ: 660. Stf: 20, Air: 1956. 5 days/37 hours. GM: Paul Feller, PD: Dudley Stephen. PA & DA: 500 male/500 female. 3-5 Rock, 7-8 Rock, 8-12 Variety.

HOFSTRA UNIVERSITY, WVHC-FM, Hofstra University, 1000 Fulton Avenue, Hempstead, New York, 516-IV 98870, ZIP: 11550. EDFM. FQ: 88.7, PW: 250w. Bdt Hd: Jeff C. Kraus. NA: NAEB, NER, IBS. Re: Mid Atlantic, Stf: 20, Air: 1959. 7 days/42 hours GM: Jeff G. Kraus, CE: Frank Cotugno, PD: David Lamble, SM: Rick von Brook.

HOBART AND WILLIAM SMITH COLLEGE, WEOS, Hobart and William Smith College, Geneva, New York, 315-789-0580, ZIP: 14456. AM. FQ: 640, PW: 35w., CM. Bdt Hd: A. H. Beretta. Re: North East, Stf: 50, Air: 1949. 7

SURVEYS SHOW THAT
WEOS
HAS 4 TIMES THE
CAMPUS AUDIENCE OF ITS
NEAREST COMPETITOR

Serving Over
1400 Students
of
HOBART and
WILLIAM SMITH COLLEGES

24 hours a day - 7 days a week

WEOS
Geneva, New York
315 - 789-0580

days/168 hours. GM: William Goelkel, CE: Mary Fraser, PD: James Stanton, SM: Richard Narvin. PA & DA: 1000 male/350 female. Wire Service: UPI, 4-6 Rock, 7-8 Variety, 8-9 Variety, 9-11 Mood, 11-2 Rock. LAA: 15. CTM. 1spt-rt: $1.25.

ILLINOIS INSTITUTE OF TECHNOLOGY, WIIT, Illinois Institute of Technology, Chicago, Illinois, ZIP: 60616. PA: 2000 male/200 female. DA: 1500 male/100 female. 6-10 Rock, 10-12 Variety. LAA: 8 . CTM. 1spt-rt: $1.25.

INDIANA CENTRAL COLLEGE, WICR-FM, Indiana Central College, Indianapolis, Indiana, ZIP: 46227. EDFM. FQ: 88.7, PW: 10w. Bdt Hd: Dean Ransburg. Re: Mid-West. 7 days/64 hours. GM: Neil Butcher, CE: Larry Hill, PD: Terry Donahue. PA: 1000 male/1000 female. DA: 250,000 male/250,000 female. 3-5 Rock, 5-7 Dinner, 7-8 Vareity, 8-11 Easy Listening.

IOWA, UNIVERSITY OF, KWAD, University of Iowa, Box 550, Quadrangle, Iowa City, Iowa, 319-3535500, ZIP:52241. AM. FQ: 550, PW: 500w., SLAVE. Re: Mid West, Stf: 60, Air: 1953. 7 days/140 hours. GM: Roger Christian, CE:Douglas Carlesco, PD: L.B.Shriver, SM: Thomas Ralston. PA: 8,500 male/8,500 female. DA: 3,000 male/3500 female. 12 Noon-9 Rock, 9-12 Easy Listening, 12-6 Rock. CTM: Two.

KEARNEY STATE COLLEGE, KOVF, Kearney State College, Kearney, Nebraska, 308-237-5961, ZIP: 68847. AM. FQ: 605, PW: 30w., COAX, CM. Bdt Hd: Robert L. Larson. NA: IBS. Stf: 15, Air:1954. 5 days/52 hours. GM:Robert L. Larson, CE: Jan Parker, PD: Larry Junker, SM: Jaime Boatright. PA & DA: 667 male/671 female. 1-4 Classical, Show, 4-8 Pop.

LAFAYETTE COLLEGE, WJRH, Lafayette College, Box 505, Easton, Pennsylvania, 215-252-5438, ZIP: 18042. EDFM. FQ: 90.5, PW: 10w. Bdt Hd: Geoffry Brown. Stf: 70, Air: 1964. 7 days/88 hours. GM: James Hartman, CE: David Herrick, PD: Geofrey Brown, SM: Clark Lydic. PA & DA: 1,600 male. Wire Service: AP. 1-5 Rock, 5-6 News, 6-8 Pop, 8-9 Folk, 9-11 Classical, 11-1 Jazz. CTM.

LAWRENCE UNIVERSITY, WLFM, Lawrence University, 115 North Park Avenue, Ampleton, Wisconsin, 414-739-

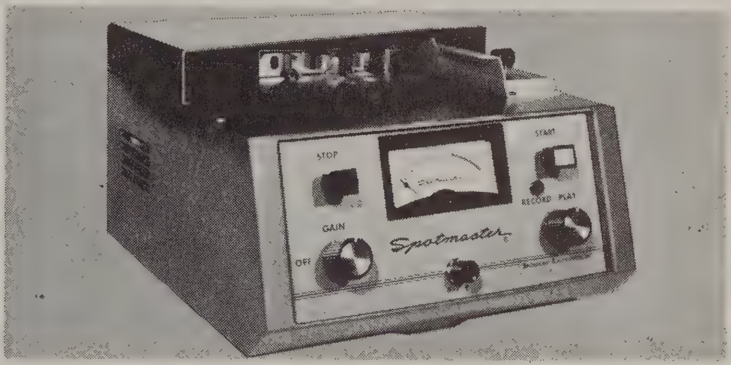
(Continued on Page 26)

Advanced, Solid State

Spotmaster

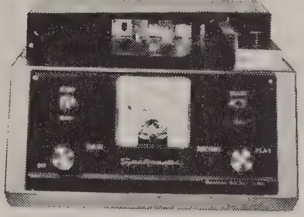
Super B Series

MEETS OR EXCEEDS ALL NAB SPECIFICATIONS AND REQUIREMENTS



And Here's the New Economy King

COMPACT 400-A



Don't let their low price fool you. New, solid state SPOTMASTER Compact 400's are second only to the Super B series in performance and features. Available in both playback and record-playback versions, these Compact models share the traditional SPOTMASTER emphasis on rugged dependability.

Top Quality

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Superior SPOTMASTER tape cartridges are available in standard timings from 20 seconds to 31 minutes, with special lengths loaded on request. In addition, Broadcast Electronics offers a complete selection of blank cartridges, cartridges for delayed programming and heavy duty lubricated bulk tape. Prices are modest, with no minimum order required.

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IBS DIRECTORY

(Continued from Page 25)

3681, ext. 525, ZIP: 54911. AM. FQ: 580. PW: 40w, SLAVE, CM. EDFM. FQ: 91.1, PW: 10.5 w. NA: NERN, IBS. Re: Upper West, Stf: 70, Air: 1956. 7 days/ AM: 70 hours, FM: 55 hours. GM: Cooper Wood, CE: Justin Sloniker, PD: FM: Herb Young, AM: Jim Morrissette, SM: Bruce Seymour. PA & DA: 650 male/ 550 female. 4-5 Pops, 5-6 Light Classical, 6-7 Informative, 7-9 Classical, 9-11 Special, 11-1 Easy Listening. LAA: two. lspt-rt: $1.25.

LEHIGH UNIVERSITY, WLVR, Lehigh University, Box 20, Bethlehem, Pennsylvania, 215-8684121, ZIP: 18015. AM. FQ: 600, PW: 60w, COAX, CM. Bdt Hd: Samuel I. Connor. NA: Lehigh Radio Network, IBS. Re: Middle Atlantic, Stf: 60, Air: 1961. 7 days/50 hours. GM: Thomas McCloud, CE: Andrew Wright, PD: Douglas Welldon, SM: Richard Starr. PA & DA: 3,000 male. Wire Service: UPI. 4-9 Popular, 9-10 Mood, 10-12 Classical. LAA: 20. CTM. lspt-rt: $1.60.

LINFIELD COLLEGE, KLIN, Linfield College, McMinnville, Oregon, 503-472-4121, ZIP: 97128. AM. FQ: 700, PW: 10w, CARRIER CURRENT, CM. Bdt Hd: Craig Singletary. NA: IBS. Re: West Coast, Stf: 20, Air: 1961. 7 days/50 hours. GM: Jim Simon, CE: Erik Bromberg, PD: Dave Ericson. PA: 650 male/ 500 female. DA: 600 male/450 female. 3-10 Rock, Pop, Folk, 10-12 Mood. lspt-rt: $.50.

LOS ANGELES, UNIVERSITY OF CALIFORNIA AT, KUCW, University of California at Los Angeles, 308 Westwood Plaza, Los Angeles, California, 213-BR2-8911, ext. 4384, ZIP: 90024. AM. FQ: 610, PW: 120w, CM. Bdt Hd: Hale Sparks. NA: IBS, University of California Radio Network. Stf: 35, Air: 1963. 7 days/60 hours. GM: Bill Bauer, CE: Glenn Winters, PD: Bob Scroggins. PA: 16,000 male/9,000 female. DA: 1,800 male/1,700 female. Wire Service: AP. Rock in afternoon and Easy Listening in the P.M. LAA: 15. CTM. lspt-rt: $6.

MANCHESTER COLLEGE, WMIB, Manchester College, North Manchester, Indiana, 219-982-2141, ZIP: 46962. AM. FQ: 630, COAX AND SLAVE, CM. Bdt Hd: Ronald Aungst. NA: IBS. Re: Great Lakes, Stf: 30, Air: 1947. 6 days/32 hours. GM: David Kistler, CE: Byron Smith, PD: Mark Rosenbury, PA: 675 male/ 629 female. DA: 315 male/470 female. 6-7 Rock, 7-8 Mood, 8-10 Classical, 10-11 Variety. LAA: 15. lspt-rt: 50¢.

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Program Director __Mark Rosenbury
Business Manager ____To be named
Station Advisor _______Ron Aungst

MANKATO STATE COLLEGE, KMSU-FM, Mankato State College, Mankato, Minnesota, 507-388-1601, ext. 30, ZIP: 55343. EDFM. FQ: 90.5, PW: 10w. Bdt Hd: Charles Connolly, NA: NAEB, Upper Midwest College Radio Network. Re: North Central, Stf: 65, Air: 1962. 7 days/84 hours. GM: Hugh Strawn, CE: Henry Quimby.

MARJORIE WEBSTER JR. COLLEGE, WEBS, Marjorie Webster Junior College, 17th Street and Kalmia Road, NW., Washington, D.C. ZIP: 20012. AM: FQ: 610, PW: 15w. Bdt Hd: Patricia Beall Hamill. NA: IBS. Re: Capital, Stf: 30, Air: 1961. 5 days/25 hours. GM: Patricia Beall Hamill.

MARYLAND, UNIVERSITY OF, WMUC, University of Maryland, Box 99, College Park, Maryland, 301-WA7-3800, ext. 600. AM. FQ: 650, PW: 50w, COAX, CM. Bdt Hd: Dr. Thomas Aylward. NA: NBC. SR: CRC. Re: Capitol, Stf: 60, Air: 1944. 6 days/68 hours. GM: Robert Duckman, CE: Rick King, PD: Edward Sacks, SM: Carol Lamson, Rocci Fisch. PA: 18,000 male/16,000 female. DA: 8,000 male/6,000 female. Wire Service: UPI. 7-8:30 Rock, 3-6 Rock, 6-8 Good Music, 8-10 Pop, 10-10:30 Talk, 10:30-11 Rock, 11-12 Variety. LAA: 13. CTM: three. lspt-rt: $2.

MIDDLEBURY COLLEGE, WRMC, Middlebury College, Box 800, Middlebury, Vermont, 388-7617, ZIP: 05753. AM. FQ: 750. CM. SR: CRC. Re: New England, Stf: 40, Air: 1948. 7 days/66 hours. GM: Frank Wolff, CE: Bruce Shafiroff, PD: Samuel Levin, SM: J.A. Baer. pa 7 da; 750 male/550 female. 3-4 Popular, 4-5 Old Rock, 5-6 Dinner Music, 6-7 Foreign Language, 7-9 Classical, 9-11 Rock, 11-1 Jazz and Folk. LAA: 15. lspt-rt: 85¢.

MINNESOTA, UNIVERSITY OF, WMMR, University of Minnesota, 329 Coffman Memorial Union, Minneapolis, Minnesota, 612-373-2441, ZIP: 55455. AM. FQ: 730, PW: 20w., COAX, CM. Bdt Hd: Dr. Leonard Bart. NA: Mutual. SR: CRC. Re: North-Central, Stf: 50, Air: 1948, 7 days/75 hours. GM: James Bliwas, CE: Bob Allison, PD: Harold Londor, SM: Al Jacobs. PA: 25,000 male/ 20,000 female. DA: 2,500 male/2,500 female. Wire Service: UPI. CTM. lspt-rt: $4.

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MISSOURI, THE UNIVERSITY OF, KCCS, The University of Missouri, 108 Pershing Hall, Columbia, Missouri, 314-449-9595, ZIP: 65202. AM. FQ: 580. Bdt Hd: Michael Linder. Re: Mid-West, Stf: 40, Air: 1964. 7 days/78 hours. GM: Michael Linder, CE: David McConnell, PD: Roger Sergel, SM: Michael Linder.

MISSOURI, UNIVERSITY OF, AT ROLLA, KMSM, University of Missouri at Rolla, Rolla, Missouri, 314-364-2602, ZIP: 65401. AM. FQ: 730, PW: 8w, CARRIER CURRENT. EDFM. FQ: 88.5, PW: 10w. Bdt Hd: Kenneth W. Bowles. Re: Mid-West, Stf: 15, Air: 1964. 7 days/67 hours. GM: Kenneth W. Bowles, PD: Walter Jarrett, CE: Eugene

Cummins. PA: 4,000 male/60 female. DA: 3,960 male/50 female. 1-5 Popular, 5-7 Easy Listening, 7-8 Folk, 8-9 Popular, 9-10 Classical, 10-12 Easy Listening.

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KMSM RADIO

MOREHEAD STATE UNIVERSITY, WMKY-FM, Morehead State University, Box 911, Morehead, Kentucky, 606-784-4182, ext. 252, ZIP: 40351. EDFM. FQ: 91.1, PW: 10w. Bdt Hd: Donald F. Hollaway. NA: IBS, NAEB. Stf: 49, Air: 1965. 5 days/33 hours. GM: Donald F. Hollaway, CE: David Greenlee, PD: Gary Yarus. PA: 2,671 male/1,842 female. Wire Service: AP. 3-5 Educational, 5-7 Easy Listening, 7-10 Show & Educational. CTM.

MOORHEAD STATE, KMSC, Morrhead State, Box 474, McClean Hall, Morrhead, Minnesota, 218-233-0200, ZIP: 56560. AM. FQ: 650, PW: 120w., COAX, CM. Bdt Hd: Fred E. Brown. Stf: 9. 7 days/112 hours. GM: Fred E. Brown, CE: Ray Onstine, PD: Scott Onstine, SM: John Vigestad. PA: 1500 male/1600 female. DA: 720 male/760 female. 11-6 Folk and Jazz, 6-11 Rock, 11-2 Easy Listening. LAA: 6. 1spt-rt: $2.50.

MOUNT UNION COLLEGE, WRMU, Mount Union College, Alliance, Ohio, 216-823-2414, ZIP: 44601. AM. FQ:590, PW: 1/2 w., COAX. Stf: 55, Air: 1966. 5 days/15 hours. GM: James Lang, CE: Kenneth Simpson, PD: Kari Himmelman. PA: 612 male/583 female. DA: 300 male/500 female. 9-10 Variety, 10-11 Variety, 11-12 Easy Listening.

MUHLENBERG COLLEGE, WMUH, Muhlenberg College, Box 10B, Allentown, Pennsylvania, 215-433-5957, ZIP: 18014. AM. FQ: 640, PW: 22.5 w., COAX & SLAVE, CM. EDFM. FQ: 89.7, PW: 10w. Re: Mid-Atlantic, Stf: 30, Air: 1966 (FM). 7 days/49 (FM); 168 (AM). GM: Robert Seay, CE: Brian Radcliffe, PD: Herbert Lorentzen, SM: David Schattenstein. PA: 800 male/700 female. DA: 600 male/600 female. 7-11 Rock, 11-6 Variety, 6-12 simulcast, 12-7 simulcast. LAA: 15. CTM. 1spt-rt: $1.

NEW MEXICO, UNIVERSITY OF, KUNM-FM, University of New Mexico, New Mexico Union Building, Albuquerque, New Mexico, 505-2774806, ZIP: 87106. EDFM. FQ: 90.1, PW: 3.7. Bdt Hd: Harry Joseph. NA: IBS;NAEB. Stf: 50, Air: 1959. 7 days/70 hours. GM:Harry Joseph, CE: James Hoglund, PD: Justin Joseph.

NEW YORK UNIVERSITY, WNYU, New York University, University Heights, Bronx, New York, 212-LU4-0700, ZIP: 10453. AM. FQ: 800, Carrier Current, SLAVE, CM. Stf: 60, Air: 1947. 7 days/42 hours. GM: Richard Robins, CE: Stephen Kerman, PD: Charles Joseph, Roger Parsons, SM: Harry Zerler. PA & DA: 40,000. 4-7 Popular, 7-8 Classical, 8-9 Talk, 9-10 Folk, 10-11 Jazz, 11-1 Classical. LAA: 5, CTM. 1spt-rt: $5.

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NICHOLS COLLEGE, WNRC, Nichols College, Dudly Center Road, Dudly, Mass., 617-943-9848. AM. FQ: 1600, SLAVE. Bdt Hd: George Smith. SR: Collegiate Associates. Re: Northeast, Stf: 6, Air: 1962. 6 days/36 hours. GM: George Smith, CE: Harold Meyer, PD: James Kerly, SM: Michael Ash. PA: 666 male. DA: 550 male. 2-6 Rock, 6-7 Folk. LAA: 23. 1spt-rt: $1.50.

NORTH CAROLINA, UNIVERSITY OF, WUNC, University of North Carolina, Swain Hall, Chapel Hill, North Carolina, 933-2085. EDFM. FQ: 91.5, PW: 50. Bdt Hd: Dr. Wesley H. Wallace. NA: IBS. Re: Southeastern, Stf: 45, Air: 1952. 7 days/42 hours. GM: Lee Hauser, CE: George Grills, PD: Dale Rhodes. 6-7 Classical, 7-8 Informative, 8-10

(Continued on Page 28)

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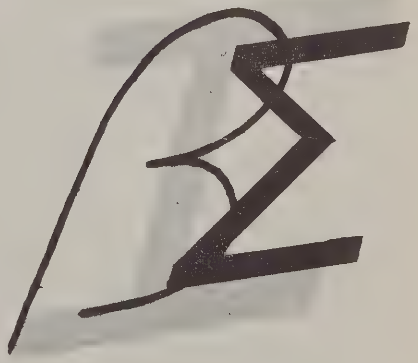

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Bethlehem, Penna. 18015

IBS DIRECTORY

(Continued from Page 27)

Classical, 10-10:30 News, 10:30-12 Classical.

NORTH CAROLINA STATE UNIVERSITY, WKNC - FM, North Carolina State University, Box 5748, Raleigh, North Carolina, ZIP: 27607. PA: 8,500 male/1,000 female. DA: 4,500 male/5,000 female. Wire Service: UPI. 6-8 Middle-of-the-Road, 8-10 Folk, 10-11 Classical, 11-2 Pop. LAA: 5. CTM. 1spt-rt: $1.50.

NORTHEASTERN UNIVERSITY, WNEU, Northeastern University, Boston, Mass., 617-262-1997, ZIP: 02115. AM. FQ: 560, CARRIER CURRENT, CM. NA: ABC RADIO. NE: Northeast, Stf: 35, Air: 1962. 7 days/168 hours. GM: Richard Booth, CE: Harvey Schacter, PD: James Jones, SM: Paul Watson. PA: 5,000 male/3,000 female. DA: 12,000 male/5,000 female. Rock throughout the day except from 8-10 P.M. when WNEU presents middle-of-the road. LAA: 25. CTM: five. 1spt-rt: $2.

NORTHERN ARIZONA UNIVERSITY, KASC, Northern Arizona University, Fac. P.O., Flagstaff, Arizona, 774-6611, ZIP: 86003. AM. FQ: 1000, PW: 5 w, CM. Bdt Hd: Dr. Donald W. Wilson. Re: Pacific, Stf: 38, Air: 1966. 7 days/104 hours. GM: Raymond Cindrich, CE: Del Flagg, PD: Bill Moffitt, SM: Ulla Scarella. PA: 2,500 male/3,800 female. DA: 2,000 male/3,000 female. Wire Service: UPI. 7-2 Popular and Rock, 2-6 Folk, Rock, Country & Western & Jazz, 6-10 Popular and Rock, 10-1 Rock. LAA: 22. CTM. 1spt-rt: $1.75.

NORTHWOOD INSTITUTE, WJRN, Northwood Institute, Midland, Michigan, 517-631-1600, Zip: 48641. AM. FQ: 640, COAX. Bdt Hd: Halsey Lawson, Jr. NA: NAEB, IBS. Re: Midwest, Stf: 12, Air: 1964. 5 days/40 hours. GM: Prof. Halsey Lawson, Jr., CE: Gari G. Waldo, PD: Edward Turner, SM: Elgie E. Dow.

OKLAHOMA, UNIVERSITY OF, KUVY, University of Oklahoma, Kaufman Hall, Norman, Oklahoma, 405-JE6-0900, ext. 2422, ZIP: 73069. AM. FQ: 590, CM. Bdt Hd: Dr. Ansel H. Resler. NA: IBS. SR: CRC. Stf: 60, Air: 1948. 6 days/52 hours. GM: Bob Priest, CE: Richard Cheek, PD: Randy Morrison, SM: Pam Gregory. PA: 15,000. DA: 3,000 male/2,000 female. Wire Service: UPI. 3-6 Pops, 6-9 Variety, 9-12 Mood. LAA: 20-30. CTM. 1spt-rt: $1.35.

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OREGON STATE UNIVERSITY, KBVR, Oregon State University, Shepard Hall, Corvallis, Oregon, 754-2955, Zip: 97331. EDFM. FQ: 90.1, PW: 10 w. Bdt Hd: Dr. J. Davis Lewis. Re: Northwest, Stf: 25, Air: 1965. 5 days/30 hours. GM: Hugh P. Holt, CE: Ron Crandell. PA: 9,000 male/ 3,000 female. DA: 2,000 male/ 1,000 female. Wire Service, UPI. 8-11:30 Classical, Folk, and Showtime, 11:30-12 Easy Listening.

OTTERBEIN COLLEGE, WOBN-FM, Otterbein College, Westerville, Ohio, 316-8823601, ext. 316. EDFM. FQ: 91.5, PW: 10w. Bdt Hd: Prof. Joel Swabb. NA: IBS. Stf: 22, Air: 1958. 7 days/30 hours. GM: Gregg Campbell, CE: Richard Andrews, PD: Edward Redman.

PACIFIC UNIVERSITY, KPUR, Pacific University, Forest Grove, Oregon, 357-3136, ZIP: 97116. AM. FQ: 660, PW: 3.5w, CARRIER CURRENT. Bdt Hd: Dr. Fred Scheller. NA: IBS. SR: CRC. Re: Northwest, Stf: 20, Air: 1954. 5 days/30 hours. GM: Sam Gunther, PD: Bill Meyers, SM: Doug Olsen.

PFEIFFER COLLEGE, WSPC, Pfeiffer College, Misenheimer, North Carolina, 609-463-5011, ZIP: 28109. AM. FQ: 580, PW: 10w., COAX, CM. NA: Mutual News. Re: Southern, Stf: 34. 7 days/48 hours. GM: Ronald Hann, CE: Harold Mills, PD: Edward Cramer, SM: Charles Mason, Jr. PA: 488 male/460 female. DA: 400 male/410 female. 6-8 Rock, 8-9 Folk & Mood, 9-10 Mood & Classical. LAA: 23. 1spt-rt: $1.

PITTSBURGH, UNIVERSITY OF, WPGH, University of Pittsburgh, 311 Schenley Hall, Pittsburgh, Pennsylvania, 412-621-3500, ZIP: 15213. AM. FQ: 650, COAX, CM. NA: CBS. SR: CRC. Stf: 75, Air: 1962. 7 days/168 hours. GM: Robert Kaplan, CE: Ted Weiss, Art Feller, PD: James Smith, SM: Mitch Pearlman. PA & DA: 1,200 male/1,500 female. Wire Service: UPI. LAA: 30. CTM. 1spt-rt: $8.

PRINCETON UNIVERSITY, WPRB, Princeton University, Box 342, Princeton, New Jersey, 609-9212131, ZIP: 08540. AM. FQ: 640, PW: 35. CMFM. FQ: 103.3, PW: 17,000, STEREO. NA: IVY. SR: IVY. Re: Eastern, Stf: 85, Air: 1941. 7 days/128 hours. GM: Lawrence Gahagan, CE: Robert Orban, PD: Richard Rosenthal, SM: Edward Chapin. PA: 3,200 male. DA: 60,000 male/15,000 female. Wire Service: UPI. 7-4 Popular, 4-6 Rock, 6-7 Show, 7-8 Public Affairs, 8-11 Classical, 11-12 Jazz. LAA: 17. CTM. 1spt-rt: $4.

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PRINCIPIA COLLEGE, WTPC, Principia College, Elsah, Illinois, 618-466-2131, ext. 295, ZIP: 62028. AM. FQ: 570, PW: 72w., SLAVE. Bdt Hd: Richard McDonnell. Re: Mid-West, Stf: 20, Air: 1962. 6 days/36 hours. GM: Byron Coates, CE: James Haussler, PD: Richard McDonnell, SM: John Meldorf. PA & DA: 350 male/350 female. 5-7 Dinner, 7-9 Show, 9-10 Folk, 10-11 Rock, 11-12 Jazz. LAA: 6. 1spt-rt: 40¢.

QUINCY COLLEGE, WWQC, Quincy College, Quincy, Illinois, 217-222-8020, ZIP: 62301. AM. FQ: 1600, CARRIER CURRENT. Bdt Hd: Rev. George McDevitt. Re: Mid-West, Stf: 20, Air: 1964. 7 days/90 hours. GM: Mike Hutmacher, PD: Bill Lawton, SM: Bill

Grewe. PA & DA: 500 male/400 female. 8AM-7PM Background music, 7-8 Folk, 8-9 Discussion, 9-10 Classics.

REDLANDS, UNIVERSITY OF, KUOR-FM, University of Redlands, Redlands, California, 714-793-2121, ext. 283, ZIP: 92373. EDFM. FQ: 89.1, PW: 700 w. Bdt Hd: Dr. Eugene R. Moulton. NA: IBS. Re: Far West, Stf: 30, Air: 1958. 7 days/55 hours. GM: Peter Spencer, CE: Jack Russell, PD: Bob Treadway.

REED COLLEGE, KRRC, Reed College, Portland, Oregon, 503-771-2180, ZIP: 97202. AM. FQ: 660, PW: 100, SLAVE. EDFM. FQ: 89.3, PW: 1000. Re: Pacific, Stf: 40, Air: 1958. 7 days/60 hours. GM: Michael Mills, CE: Bruce Franklin, PD: Paul Pennington.

RENSSELAER POLYTECHNIC INSTITUTE, WRPI, Rensselaer Polytechnic Institute, Troy, New York, 518-270-6430, ZIP: 12181. AM. FQ: 640, PW: 80w., SLAVE, CM. EDFM, FQ: 91.5, PW: 500w. NA: ABC, SR: CRC. Re: North East, Stf: 46. 7 days. GM: Eliot Graham, CE: Dennis Jackson, PD: Jerry Spivak, SM: Arthur Beane. PA: 5,000 male/124 female. DA: 2,000 male/124 female. LAA: 14. CTM. 1spt-rt: $2.

RIDER COLLEGE, WWRC, Rider College, Trenton, New Jersey, 609-896-0663, ZIP: 08602. CARRIER CURRENT. Bdt Hd: James Callaghan. Re: Mid-West, Stf: 40, Air: 1965. 6 days/102 hours. GM: James Callaghan, CE: Paul Lang, PD: Mike Donnelly, SM: Bruce Nykamp. PA: 1600 male/1000 female. DA: 1200 male/800 female. 7-9 Rock, 9-12 Pop, 12-6 Rock, 6-7 News, 7-9 Jazz. LAA: 5. CTM: two. 1spt-rt: $1.10.

ROCHESTER INSTITUTE OF TECHNOLOGY, WITR, Rochester Institute of Technology, 65 Plymouth Avenue, Rochester, New York, 716-546-6400, ZIP: 14608. AM. FQ: 600, PW: 24 w., SLAVE, CM. Stf: 25. 6 days/33 hours. GM: Jay Powell, CE: Richard Kahane, PD: Thomas Nottingham, SM: Alfred Ludwig. PA: 2,200 male/600 female. DA: 750 male/300 female. 6-9 Rock, 9-12 Variety. LAA: 6. CTM: one. 1spt-rt: $1.

ROCHESTER, UNIVERSITY OF, WRUR and WRUR-FM, University of Rochester, Box 5068, River Campus Station, Rochester, New York, 716-GR3-3590, ext. 525, ZIP: 14627. AM. FQ: 1090, PW: 250w. EDFM, FQ: 90.1, PW: 10w. NA: Northeast Radio Network. Stf: 75. 7 days/168 hours; FM: 6 days/72 hours. GM: Ira Schildkraut, CE: John Hampton, PD: Roy Lamberton. PA: 2,000 male/900 female. DA: 2,100 male/ 1,200 female. Wire Service: UPI. AM facility exclusively Rock. FM: 1-5 Classical, 5-6 Dinner Music, 6-10 Pop & Folk, 10-11 Classical, 11-1 Jazz. LAA: 5. CTM: two. 1spt-rt: $2.

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SACRAMENTO STATE COLLEGE, KERS, Sacramento State College, 6000 Jay St., Sacramento, California, 454-6143. EDFM. FQ: 88.9, PW: low. Bdt Hd: Gene Stebbins. Re: Pacfic, Stf: 50, 6 days/53 hours. GM: John Holmes, CE: Mike Caterino, PD: Clifford Broadbent.

SAINT BERNARD COLLEGE, WSBR, St. Bernard College, Alabama, 205-734-4110, ZIP: 35138. AM. FQ: 770 & 720, PW: 10w, CM. Bdt Hd: Rev. Ronald Veigel. Re: Southern, Stf: 10, Air: 1953. 7 days/126 hours. GM: Rev. Ronald Veigel, PD: Steven Hudgins, SM: Fred Becker. PA: 660 male/40 female. DA: 465 male. 6-7 Rock & Folk, 7-9 Easy Listening, 9-10 Jazz and Campus Forum, 10-11 Classical. 1spt-rt: 50¢

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SAINT BONAVENTURE UNIVERSITY, WOFM, St. Bonaventure University, Box 11, New York, 716-FR-203000, ext. 38, ZIP: 14778. AM. FQ: 650, PW: 10w., COAX, CM. Re: Empire, Stf: 57, Air: 1947. 7 days/77 hours. GM: John Garne, PD: Daniel Baier, SM: William Buckley. PA & DA: 1500 male/500 female. Wire Service: UPI. 7-9 and 12-5 Rock, 6-9 Semi-Classical. LAA: 30, 1spt-rt: $1.30.

SAINT FRANCIS COLLEGE, KSFC, Saint Francis College, Loretto, Pennsylvania, 814-472-7000, ext. 52, ZIP: 15940. AM. FQ: 830, PW: 7 w., COAX. Bdt Hd: Father Pascal Mino. NA: IBS. Re: Mid-Atlantic, Stf: 31, Air: 1950. 7 days/63 hours. GM: Eric Brintzinghoffer, CE: George Prokop, PD: Thomas Burkhoder. PA: 950 male/450 female. DA: 700 male/200 female. 9-2 Pop, 2-4 Show, 4-6 Rock, 6-7 Classical, 7-8 Public Service, 8-10 Rock. CTM.

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SAINT JOHN'S UNIVERSITY, KSJU, St. John's University, Collegeville, Minnesota, 363-7761, ext. 311, Zip: 56321. AM. FQ: 660, CM. Bdt Hd: Mr. William Kling. NA: Upper Midwest Collegiate Radio Network. Re: Upper Midwest, Stf: 60, Air: 1955. 7 days/115 hours. GM: Thomas Karnowski, CE: Pat Boyatski, PD: Steve Woodbury, SM: Jon Samuleson. PA & DA: 1800 male/400 female. 4-7:30 Middle of the Road,

(Continued on Page 30)

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IBS DIRECTORY

(Continued from Page 29)

7:30-11 Easy Listening. LAA: 27. CTM. 1-spt-rt: $1.20.

SAINT JOSEPH'S COLLEGE, WOWI, St. Joseph's College, Box 651, Rensselaer, Indiana, 219, 866-7111, ext. 124, ZIP: 47978. AM. FQ: 630, PW: Carrier-Current, COAX, CM. Bdt Hd: Timothy Raykovich. Re: Mid-West, Stf: 20, Air: 1966. 7 days/56 hours. GM: Timothy Raykovich, CE: Tom Myslinski, PD: James Robbins, SM: John Carmody. PA & DA: 1,300 male/50 female. Wire Service: AP. 5-9 Rock, 9-10 Show, 10-12 Light Mood, 12-1 Jazz. 1spt-rt: $2.

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Tim Raykovich - Gen. Mgr.
John Carmody - Sales Mgr.

SAINT MARY'S COLLEGE, KSMC, St. Mary's College, Winona, Minnesota, 2807, ext. 262, ZIP: 55987. AM. FQ: 640, PW: 1/10w. SR: IBS. Re: Upper Mid-West, Stf: 9, Air: 1958. 7 days/75 hours. GM: Matthew Casale, CE: Dick Burczyk, PD: Art Sturn. PA & DA: 1,100 male/ 1,000 female. 4-7 Rock, 7-9 Popular, 9-12 Classical & Mood.

SAN FRANCISCO, UNIVERSITY OF, KUSF, University of San Francisco, Phelan Hall, San Francisco, California, 415-387-3803, ZIP: 94117. AM. FQ: 880, PW: 60w, COAX, CM. Re: Pacific, Stf: 40, Air: 1963. 5 days/30 hours. GM: Thomas Colthurst, CE: Jacques Verdier, PD: John Brennan, SM: Victor Berardelli. PA: 3,500 male/1,500 female. 6-7 Rock, 7-9 Middle, Road, Popular, 9-10 Jazz & Folk, 10-12 Classical. 1spt-rt: $1.

SCRANTON, UNIVERSITY OF, WUSU, University of Scranton, Scranton, Pennsylvania, 717-347-3321, ZIP: 18510. EDFM. FQ: 89.9, PW: 200w. Stf: 80, Air: 1966. GM: Paul Batt & Jack Blewitt, CE: Jack Lawrence, PD: Larry Lislyan. PA: 71 male. DA: 1,700 male/250 female. 2-4 Light Pops, 4-5 Documentary, 5-7 Show, 7-10 Classical, 10-11 Jazz.

SHIPPENSBURG STATE COLLEGE, WSYC, Box 328, Old Main, Shippensburg State College, Shippensburg, Penna., 717-6326006, ZIP: 17257. AM. FQ: 640, PW: 100w. SLAVE. Bdt Hd: Richard Coffman. SR: IBS. Re: Middle Atlantic, Stf: 30, Air: 1965. 7 days/126 hours. GM: David Burnre, CE: Michael Huhn, PD: Robert Fluke, SM: Burt Buratko.

SOUTHERN MISSIONARY, WSMC & WSMC - FM, Southern Missionary College, Box 280, Collegedale, Tenn., 615-396-2320, ZIP: 37315. AM. FQ: 550, PW: 35w., COAX. EDFM. FQ: 9017, PW: 70, STEREO. Bdt Hd: James C. Hannum. Re: Southern, Stf: 55, Air: FM: 1962, AM: 1966. 7 days/80 hours. GM: Allen Steele, CE: Gary Anderson, PD: Jack Boyson.

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STATE UNIVERSITY COLLEGE, WGSU, State University College, Geneseo, New York, 716-2455418, ZIP: 14454. AM. FQ: 640, CARRIER CURRENT. EDFM. FQ: 88.1, PW: 10w. Bdt Hd: William R. Berry. NA: Northeast Radio; Empire State FM School of the Air. Re: Empire, Stf: 35, Air: 1963. 5 days/58 hours. GM: Robert Greene, CE: Fred Ambrose, PD: Dr. Myron Shaw.

STATE UNIVERSITY COLLEGE AT ONEOTA, WONY, State University College at Oneonta, Oneonta, New York, 607-431-2550, ZIP: 13820. AM. FQ: 620. NA: IVY, Northeast Radio Network. SR: IBS. Re: Empire, Stf: 30, Air: 1961. 6 days/36 hours. GM: Kenn Rishel, CE: Ken Wright, PD: Kenn Rishel. PA: 720 male/2,280 female. Wire Service: UPI. 4-6 Rock, 6-8 Rock, 8-10 Variety. LAA: 20. CTM. 1spt-rt: $2.

STATE UNIVERSITY OF NEW YORK, WSUA, State University of New York, 750 State Street, Albany 3, New York, 518-472-4203, ZIP: 12203. AM. FQ: 640, PW: 52w., COAX, CM. NA: ABC Radio. Re: Empire, Stf: 75, Air: 1963. 7 days/88 hours. GM: James Grinnell, CE: Theodore Parks, PD: Richard Stevens, SM: Arnold Lox. PA: 2500 male/3500 female. DA: 1700 male/2300 female. Wire Service: UPI. LAA: 7. CTM. 1spt-rt: $1.

SYRACUSE UNIVERSITY, WAER, Syracuse University, Syracuse, New York, GR-65571, ext. 2406, ZIP: 13210. AM. FQ: 790, COAX & SLAVE. EDFM. FQ: 88.3, PW: 3,500w. Bdt Hd: Dr. Lawrence Myers. NA: Eastern Educational Radio Network. Stf: 125, Air: 1947. 7 days/72 hours. CE: John Soergel, PD: Robert Einhorn. PA: 6,000 male/6,000 female. DA: 100,000 male/100,000 female. Wire Service: UPI. 4-6 Light Popular, 6-7 News, 7-8 Educational, 8-10 Variety, 10-10:45 NEWS, 10:45-12:45 Variety. CTM.

TRENTON STATE COLLEGE, WTSR-FM, Trenton State College, Armstrong Hall, Trenton, New Jersey, 882-1855, ext. 200, Zip: 08625. EDFM. FQ: 89.7, PW: 10w. Stf: 50, Air: 1964. 5 days/30 hours. GM: Jim Wydareny, CE: John Anastasio, PD: Steve Stein, SM: Pete Ward. PA: 1500 male/2000 female. DA: 20,000 male/30,000 female. 6-7 Rock, 7-8 Folk, 8-9 Variety, 9-10 Jazz, 10-11 Rock. CTM.

TULANE UNIVERSITY, WTUL, Tulane University, University Center, New Orleans, Louisianna, 504-865-7711, ext. 467, ZIP: 70118. AM. FQ: 550, CARRIER-CURRENT. Stf: 50, Air: 1960. 7 days/168 hours. GM: Jeff Johnson, CE: Ron Scott, PD: Dennis Kahane, SM: Ralph Whalen. PA: 5,000 male/2,000 female. DA: 2,000 male/1,500 female. Wire Service: UPI. 3-6 P.M. Pop, 6-8 Pop, 8-9 Folk, 9-10 Jazz, 10-12 Classical, 12-2 Rock. 1spt-rt: $1.

UNITED STATES MILITARY ACADEMY, KDET, United States Military Academy, West Point, New York, 914-WE-82711, ext. 3849, ZIP: 10996. AM. FQ: 635, PW: 50w, COAX.

(Continued on Page 32)

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IBS DIRECTORY

(Continued from Page 30)

Bdt Hd: Lt. Col. J.E. McIntire. Re: New York, Stf: 55, Air: 1956. 7 days/ 110 hours. GM: Douglas Pringle, CE: James Altemose, PD: John Kuspa, SM: Gary Moyre. PA & DA: 3,000 male. 6-8 Rock, 8-2 Easy Listening, 2-10 Rock. LAA: 9.

VANDERBILT UNIVERSITY, WRVU, Vanderbilt University, Nashville, Tenn., 615-254-5411, ext. 7259. AM. FQ: 600, PW: 40 w., COAX, CM. NA: CBS. Re: Southern, Stf: 35, Air: 1952. 7 days/ 120 hours. GM: Lloyd Haile, CE: Doug Smith, PD: Cooper Schley, SM: William Hoge. PA: 2400 male/800 female. DA: 2000 male/750 female. Wire Service: UPI. 6-12 Rock, 12-6 Easy Listening, 6-8 Folk, 8-10 Easy Listening, 10-12 Classical, 12-2 Rock. LAA: 15. CTM: two. 1spt-rt: $1.

VILLANOVA UNIVERSITY, WWVU, Villanova University, P. O. Box 105, Villanova, Penna., 215-LA5-8910. ZIP: 19085. AM. FQ: 640, PW: 20 w, COAX, CM. Re: Mid-Atlantic, Stf: 80, Air: 1947. 6 days/60 hours. GM: Alfred Norcott, CE: Lawrence Krupa, PD: Bob Wall, SM: John Lellis. PA: 4,000 male/300 female. DA: 1,500 male. Wire service: UPI. 2-5 Rock, 5-7 Middle of the Road, 7-8 Folk, 8-10 Oldies, 10-12 Jazz. LAA: 5. CTM: two. 1spt-rt: $1.25.

WAYLAND BAPTIST COLLEGE, KHBL-FM , Wayland Baptist College, Plainview , Texas, 79072. PA & DA: 350 male/350 female. 4-5 Pop, 5-6 Talk, 6-7 Show.

WAYNE STATE UNIVERSITY, WAYN, Wayne State University, 5035 Woodward Ave., Detroit, Michigan, 313-833-1400, ext. 7433, ZIP: 48202. AM. FQ: 620, PW: 9w, SLAVE. NA: Detroit Intercollegiate Broadcasting Network. Re: Mid-West, Stf: 65, Air: 1965. 5 dys/ 55 hours. GM: Charles Schaeffer, CE: Larry Selinsky, PD: James Krupa. PA: 15,000 male/ 15,000 female. DA: 300 male/700 female. Wire Service: UPI. 7-8 Variety, 8-1 Rock, 1-6 Off, 6-10 Easy Listening.

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WEBB SCHOOL OF CALIFORNIA, KWEB, Webb School of California, 625 Baseling Road, Claremont, Calif., 714-626-3587, ZIP: 91711. AM. FQ: 840, PW: 30w, COAX, CM. CMFM. FQ: 91.1, PW: 10w. Bdt Hd: Peter F. Bayne. NA: IBS. RE: Pacific, Stf: 30, Air: 1962. 2 days/16 hours. GM: Stuart Sheldon, CE: Jim Wollridge, PD: Stuart Sheldon, SM: Laird Durley. PA and DA; 250 male. 12-11 Rock. LAA: 22. CTM. 1spt-rt 50¢.

WESLEY COLLEGE, WSLY, Wesley College, Dover, Delaware, 302-674-9636 ZIP: 19901. AM. FQ: 640, PW: 3 ½, CM. Bdt Hd: Lloyd Lawrence. NA: IBS. CBS. RE: Mid-Atlantic, Stf: 30, Air: 1963. 5 days/40 hours. GM: Thomas Spann, CE: Douglas Peterson, PD: Robert Cullen. PA & DA: 250 male/ 150 female. 7-9 Rock, 5-1 Rock. LAA: 10. 1spt-rt: $1.

WESLEYAN UNIVERSITY, WESU, Wesleyan University, 269 Wesleyan Station, Middletown, Conn. 203-346-4000 Zip: 06457. EDFM. FQ: 88.1. PW: 10w. NA: IBS. Re: New England, Stf: 120, Air: 1960. 7 days/ 105 hours. GM: Mark Estern, CE: Robert Tarleton, PD: Robert Wesibuch, SM: Sugden Murphy. PA: 1,500 male. DA: 1,000 male. Wire Service: UPI. 12-1 Rock, 1-3 Folk, 3-5 Classical, 5-6 Rock, 6-7 Easy, 7-8 Educational, 8-10 Rock, 10-11 Classical, 11-1 Jazz, 1-3 Easy Listening. CTM.

WEST CHESTER STATE COLLEGE, WCSC, West Chester State College, Box 3082, West Chester, Penna. 215-692-3210, ext. 393, ZIP: 19380. AM. FQ: 640. Bdt Hd: Dr. Richard Strayer. RE: Mid-Atlantic, Stf: 60, Air:1964. 7 days/ 59 hours. GM: Robert Gordon, CE: Bruce Cherksey, PD: Burt Hopkins, SM: Richard Mullin. PA: 800 male/ 3,800 female. DA: 600 male/ 2,000 female. 3-7 Easy Listening, 7-10 Rock, 10-12 Jazz-Mood. CTM.

WESTERN ILLINOIS UNIVERSITY, WWKS-FM, Western Illinois University, Macomb, Illinois, 309-899-2473, ZIP: 64155. EDFM. FQ: 91.3, PW: 3,000w. Bdt Hd: E.C. Haddock. Re: Mid-West, Stf: 14, Air: 1956. 6 days/55 hours. GM. E. C. Haddock, CE: Charles Gill, PD: Wally Briggs. PA: 2,500 male/ 6,000 female. 1-3 School programs, 3-5 Folk, 5-7 Background, 7-8 Adult Education, 8-10 Classical, 10-12 Rock. CTM.

WHEATON COLLEGE, WETN, Wheaton College, Wheaton, Illinois, 312-668-3200, ext. 370, ZIP: 60187. EDFM. FQ: 88.1. PW: 10w. Bdt Hd: Dr. Edwin Hollatz. RE: Mid-West, Stf: 55, Air: 1963. 6 days/ 45 hours. GM: Stu Johnson, CE: Ray Henry, PD: Conrad Brunk, SM: Anabelle Hitchcock. PA & DA: 1,000 male/ 800 female. Wire Service: UPI. 4-7 Popular, 7-9 Variety, 9-10 Classical, 10-11 Popular, 11-11:30 Sacred. CTM.

WILLIAM PENN COLLEGE, WPCS, William Penn College, Oskaloosa, Iowa, 515-673-5459. AM. FQ: 880, PW: 1½ w., COAX, CM. Bdt Hd: Mr. Harold Case. Re: Mid-West, Stf: 40, Air: 1965. 6 days/ 40 hours. GM: Phil McDowell, CE: Jerry Williams, PD: Roy Ferrintion, SM: John Kean. PA & DA: 700 male/400 female. 3-5 Rock, 5-7 Popular, 7-9 Rock, 9-11 Variety. LAA: 10. 1spt-rt: $1.

WISCONSIN STATE UNIVERSITY, WSUP-FM, Wisconsin State University, Platteville, Wisconsin, 608-384-2950, Zil: 53818. EDFM. FQ: 90.5, PW: 275 ERP. Bdt Hd: Dr. Paul Gauger, RE: North Central, Stf: 9, Air: 1964. 5 days/20 hours. GM: Dr. Paul Gauger, CE: Donald Reinke, PD: Paul Brandt.

YALE UNIVERSITY, WYBC, Yale University, 242-A, New Haven, Conn. 203-865-6400, ZIP: 06520. AM. FQ: 540 & 640, COAX, CM. CMFM. FQ: 94.3. PW: 1200w. STEREO. Bdt Hd: William Seiler, Jr. NA & SR: Ivy Network. Re: New England, Stf: 80, Air: AM: 1941; FM: 1959. 7 days/84 hours. GM: W. H. Seiler, CE: J. L. Matliane, PD: T. J. O'Brien, SM W. E. Sudow. PA: 4, 000 male. Wire Service: UPI. AM: 2-2 Rock; FM: 4-6 Rock, 7-9 CM, 9-11 Jazz and Folk, 11-2 CM. LAA: 20. CTM. 1spt-rt: $4.85.

STATION REPRESENTATIVES

Bar-Cone Associates, P.O. Box 238, Smithfield, N.C., 27577, Phone: WE-4-2434, John Ciccone, Mgr. Services offered: Radio Representatives.

Mort Basset & Co., Inc., 551 Fifth Ave., New York, N.Y., 100717, Phone: MU 2-6960. Chief officers: Mort Bassett; Services offered: radio station representative. Regional officers and directors: Jack Sitta, Detroit; Harold H. Segal, Boston; David Carpenter, Atlanta; Ward Glenn, San Francisco; Mal Ewing, Los Angeles; Henry Cmiel, Chicago.

John H. Battison & Associates, Box 1534, Annapolis, Md., Phone: 301-CO3-6860. Chief officers: John H. Battison, D. Smith, N. Hewitt. Services offered: Consulting engineering in all forms of broadcasting radio and television, CCTV and canrie cument broadcasting. Educational TV a specialty.

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CBS Radio Spot Sales, 51 West 52 St., New York, N.Y., 10019. Phone: 765-4321. Maurie Webster, V.P. and general manager; George Arnold, Dir. of Marketing; Robert DiMattina, Dir. of Operations; Norman Ginsburg, Dir. of Sales Promotion; Ed O'Berst, New York sales manager.

Regional offices: Chicago, 60611-630 N. McClurg Court, James K. Francis, Phone: 312-944-6000; Philadelphia, 19131-City and Monument Ave. John E. Lauer. Phone: 215 - 839-7000. Atlanta, 30303-15 Peachtree St. NE; George Swearingen, Phone: 404-525-4953; Detroit, 48202-932 Fisher Bldg., Ralph Patt, Phone: 313-872-5500; San Francisco, 94105 - Sheraton - Palace Hotel, Jack Loughmiller, Phone: 415-982-7000; Hollywood, 90028-6121 Sunset Blvd., Roland McClure, Phone: 213-469-1212; St. Louis, 63139-1144 Hampton Ave., William O'Donnell, Phone: 314-781-2345.

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Kentucky Radio Sales, P.O. Box 23017, Louisville, Kentucky, 40223, Phone: 502-245-0555. Chief officers: J. Porter Smith.

The Meeker Company, 521 Fifth Ave., New York 17, N.Y., 10017, Phone: MUrray Hill 2-2170. President, Robert D.C. Meeker; Exec. Vice Pres., Robert L. Dudley; Radio Sales Manager, Herb Hahn. Chicago Office, Carl Jewett; San Francisco Office, Jim Monroe; Los Angeles Office, Howard Wheeler; St. Louis and Kansas City Offices, Gene Gray.

Mario Messina Co., 1537 Fidelity Union Life Bldg., Dallas, Texas, 75201. Phone: RI 7-0135. Owner, Mario Messina. Advertising sales representative for Radio and Television stations - Southern territory. Regional Offices: Atlanta, Georgia; Memphis, Tennessee and Miami, Florida.

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Prestige Representation Organization, 441 Lexington Ave., New York 17, N.Y. Phone: MU 7-3380. General Manager, Sam Brownstein. Radio Station Representative. Regional offices, Chicago, Boston, L.A., San Francisco.

Radio Advertising Representatives, Inc., 90 Park Ave., New York City, N.Y., 10016, Phone: 867-2900. President, Marvin L. Shapiro; Vice President, Hank Greene; General Sales Manager, Bob Dickey; Director of Information Services, Fred Birnbaum. Radio Station Representatives. Regional Offices: Chicago, John Lego; Detroit, Ron Gilbert; Los Angeles, Jack Kabateck; San Francisco, Ed Gardner.

Regional Reps Corp., 1220 Huron Road, Cleveland, Ohio, 44115, Phone: (216) 781-0035. President, Leonard F. Auerback; Vice President, N.J. Kocab; Vice President, Don O. Hays; Business Mgr., Douglas M. Auerbach.

Regional offices and directors: Cincinnati 45205, P.O. Box 5010, (513) 922-1620, Don O. Hays, vice president; Pittsburgh 15222, 1704 Investment Bldg., (412) 471-5862, Dennis A. Leonard; Rochester, 14604, 901 Granite Bldg., (716) 232-2610, Lee H. McClung; Cleveland, 44115, 1220 Huron Road, (216) 781-0036, N.J. Kocab, vice president.

E.S. Sumner Corp., 11 West 42nd St., New York, N.Y., 10036, Phone: BR 9-7080. President, Eugene S. Sumner; Vice President, Leonard Ziegel.

(Continued on Page 57)

Equipment Manufacturers

Aitken Communications, Inc., 301 S. Lincoln St., Taft, Calif. 93268. Phone: 805-765-5403. Chief Officer: Kenneth Aitken.

Alford Manufacturing Company, 299 Atlantic Ave., Boston, Mass., 02110, Phone: 426-2150. President, Andrew Alford; Vice President, Harold H. Leach. TV and FM Broadcast Transmitting Antennas, Diplexing Filters and Bridges, Vestigial Sideband Filters, Impedance Measuring Equipment.

Ameco, Inc., 2949 W. Osborn Rd., Phoenix, Ariz., 85017, Phone: 262-5500. President, Bruce Merrill, Manufacturer of closed circuit and cable television equipment.

Amerline Corp., 1800 W. Fullerton Ave., Chicago, Ill., 60614, Phone: (312) 348-4300. President, A.R. Hultgren; Chairman, C.E. Castaecker. Mfr's. of tape reels, tape cartridges, film reels.

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Toronto, Andrew Antenna Co., Ltd., P.O. Box 177, Whitby, Ontario, Canada, Phone: 416-668-3348, TWX: 610-384-2751, Telex: 02-295-62, Toronto Phone: 416-364-4336.

Montreal, Andrew Antenna Co., Ltd., 55 Little Rock Ave., Pointe Claire, Quebec, Canada, Phone: 514-695-5365.

Vancouver, Andrew Antenna Co., Ltd., 608 Gatensbury, Coquitlam, N.W., B.C., Canada, Phone: 604-936-6421, Telex: 04-50191.

United Kingdon and Europe, Andrew Antenna Systems, Ltd., Lochgelly, Fife, Great Britain.

Australia, Andrew Antennas Pty. Ltd., 437 St. Kilda Road, Melbourne, Victoria, Australia.

Applied Electro Mechanics, Inc., 2350 Duke St., Alexandria, Va., 22314, Phone: (703) 548-2166. President, Charles R. Banks; Vice President and Ch. Engr., Harry B. Brown; Sales, George R. Glen. Pulse and Video Distribution Amplifiers, Lap-Dissolve Amplifiers, Balanced-Unbalanced Amplifiers, Burst Generators, Custom Manufacturing.

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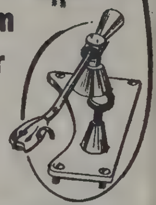

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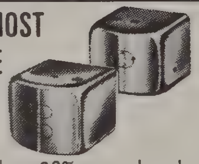

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The Rewards of College Radio

By Professor WILLIAM R. BERRY

No one will deny that a tremendous amount of work is demanded by the operation of a campus radio station. The amount of programming material necessary to fill the daily hours of station operation is sometimes staggering. It has been estimated that the average college radio station sometimes programs more news in one day of broadcasting than the campus newspaper prints in a weekly issue. It does not seem surprising, then, that some radio station personnel soon tire of the long daily grind, or the constant demand for good material, and give up their station work. And yet, work in a college radio station has plenty of rewards. These rewards come to the student while he works at the campus station, and in his future.

The most obvious immediate reward is that the campus station offers a significant environment for learning. In many cases, the radio station presents to the student the first experience in which he must work under pressure with a high degree of composure. He must learn to time his program within a matter of a few seconds. He must learn to present an adequate image to his listeners at times when mass confusion reigns in his studio and control room. The pressures of working under student supervisors as well as faculty supervisors, in some cases, presents a real challenge to the student. He learns to work well with others; for this is the stuff that life is made of. Although the radio station is but a very small segment of society, it represents a more realistic life-environment than the usual campus organization in that the student is confronted with superiors and subordinates, problems and crisis situations, successes and failures, and many types of social situations not ordinarily found in campus life. How well he performs under these situations appears to be predictive of his behavior in future life situations.

In the broadcast station operation, the student is surrounded by his peers and his superiors. Much of the learning which takes place is the result of the knowledgeable people working in close association with him. He learns from others. Take the technical personnel for example. If the student staff member desires more information concerning the technical side of station operation, he usually finds himself within asking distance of a station technician, who at most times is knowledgeable of station operation. Many technicians are willing to share their knowledge with a less knowledgeable staff member. If the station is licensed to broadcast by the FCC, there will be a First Class engineer under contract to the station. The opportunity to discuss basic technical operation with this engineer is one that should not be missed. An engineer who is employed by a college or university is usually willing to help students in their understanding of station operation; especially if the student expresses a sincere interest in his questioning. It is a fortunate station indeed which has an engineer who will conduct small group sessions or classes for aspiring student engineers. These classes are usually held in addition to the engineer's regular duties and are conducted as a personal courtesy for the students. If his efforts are appropriately acknowledged, he will probably be willing to continue these sessions from year to year.

There is also the benefit of learning some of the techniques of good announcing from some of the more experienced announcers on the station. Since the announcer is usually the one who represents the attitude and quality of the station to the listeners, it appears to be very important that the campus station have a continual supply of trained student announcers. The primary way that this supply of good announcers can be assured to continue is for new staff announcers to listen carefully and critically to some of the better announcers on the station staff. As in the case of the station engineer, many announcers will be willing to share their knowledge of skills, techniques, and voice exercises with new staff members. It seems that one can eventually find a "prima donna" who refuses to devulge his "trade secrets," but these fine-feathered folk are few and far between, fortunately!

A faculty-advisor, who possesses a special knowledge of radio and television and/or a background in the broadcasting profession, is usually associated with the campus radio station. He has the office of advisor because of interest in the field, and he is associated with the college or university because of his interest in teaching and training young adults. To over-look this person as a source of information would be a serious mistake. In the majority of instances, he is willing to be used as a resource person more readily than most students think. Students are reluctant to ask for more of a faculty advisor's time than is necessary due to the busy schedule and heavy teaching and administrative

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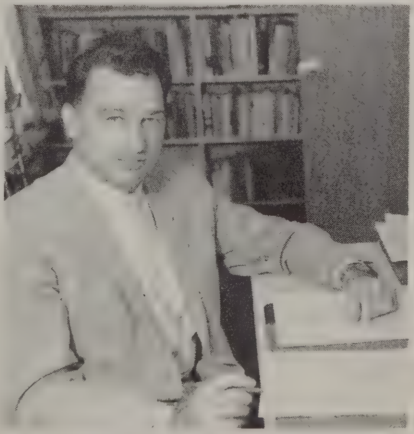

WILLIAM R. BERRY

William R. Berry is an Associate Professor of Speech and Director of Broadcasting at the State University College at Geneseo, New York. Along with his academic duties at the College, he also serves as Vice President of the Speech Faculty Association of the State University of New York and the Radio/TV Editor of Reports, official publication of New York State Speech Association. He holds the Bachelor of Arts and Master of Arts degrees from Baylor University, Waco, Texas; the MRE degree from Southwestern University; and has completed course work for his Phd. at Syracuse University.

responsibilities; however, the faculty advisor of the station expects to spend at least a portion of his time with the student station staff. Quite as much learning can take place in an informal conversation over a cup of coffee in the student center as can take place in a formal classroom situation; sometimes more! The faculty advisor who does not enjoy a cup of coffee or a soft drink with his radio station staff members is rare.

Another avenue of learning is the variety of special broadcasts done by the radio station. Station coverage of local and national elections always provide a real opportunity for learning. The many assignments to be filled such as reporters, tabulator, teams of announcers and technicians, remote personnel, and messengers (not to mention those who are responsible for coffee) provide a genuine learning experience for those who participate. Many remote broadcasts place the station crew in direct contact with outstanding performers, artists and well known people. Not only do the radio station staff members view the events at close range, in some instances they have the opportunity to speak personally with the personality either before or after the presentation. Broadcasting Clinics such as the ones sponsored by the University of Oklahoma each spring, and the State University College at Geneseo, New York each fall offer critiques by professional lecturers and college teachers of radio and television skills demonstrated by visiting students. Group discussions focused on aspects of station operation are held where students may ask questions of knowledgeable resource persons. The individual broadcasting events, the discussions, and the comparison of student's ideas and local station projects all contribute to the knowledge of the student. The annual national and regional meetings of the Intercollegiate Broadcasting System offer rich sources for developing insights into the several areas of campus radio station operation. Well-known broadcasters from the major stations and networks meet with students at these annual meetings to discuss topics of concern to the student broadcaster.

Some colleges and universities provide course work in radio and television which utilizes the radio station facilities as part of their training program. These colleges provide training for majors in broadcasting as well as elective course work for radio station staff members who desire formal instruction in broadcasting. Some students choose concentrations and minors in broadcasting in conjunction with their radio station work. It is very common that these students find their careers in broadcasting in later life, even though their original career plans called for other vocations. The opportunity to learn to operate complex radio station equipment is certainly a by-product of radio work in the campus station. Although not a requirement in most stations, the student who desires may learn to use equipment such as the control board, with its many channels to transfer and mix sound from many sources to the station transmitters, the various types of tape recorders and their remote control panels, tuners, relay receivers, and cartridge tape machines. The student who prefers to operate the control board as well as announce will learn both the mechanical aspects of operation as well as the techniques of announcing simultaneously. Students seem to derive a great deal of satisfaction from acquiring the technical knowledge necessary to operate the control room equipment. Many coeds become excellent control room technicians and pride themselves in the accuracy of their operations. The radio station control room was once thought to be a man's world, but that day has passed. Since some campus radio stations operate professional broadcasting equipment, students learn the proper operation of equipment that will be found in commercial radio stations. It is a common occurence to find campus radio stations better equipped than their commercial counterpart. Obviously, students who learn to use the professional type of broadcasting equipment will be quite at home in the professionally-equipped commercial radio station.

Not only does work in the campus radio station provide a learning experience as a reward, but there is a certain amount of prestige attached to broadcasting work on campus. This finds expression in many ways. The station's call letters on the lapel pin of the Intercollegiate Broadcasting System identifies the student as a station staff member. Some stations have their own pins designed with their station's call-letters. The blazer with the insignia of the station and/or the call-letters is a means of identifying the student as a broadcaster. In some colleges, athletics provide one of the few prestige groups on campus. In colleges where there is a campus radio station where the student's voice is heard regularly, another avenue is provided for prestige on campus. There is a certain satisfaction in manning the remote facilities of a station which is broadcasting important events which take place on campus.

The campus station also offers social rewards such as travel to see professional radio and television stations in operation. Travel to regional and national conventions such as the meetings of the Intercollegiate Broadcasting System, and to broadcasting clinics and conferences sponsored by various broadcasting organizations. These meetings offer rich experiences and opportunities to meet new friends from other parts of the state and nation. Lasting friendships are sometimes formed as a result of radio station work which continue long after graduation day.

Another aspect of radio work on campus is the outlet for creativeness that the station provides. Students may develop a program idea and produce a special program or a series of programs of various types. The great majority of program directors welcome new program ideas and will assist in developing the program. Since one of the demonstrated needs in radio now is fresh ideas in programming, the creative student will find ample opportunity to try his new ideas. Not only can creativeness be demonstrated in programming, but also in technical operation. Tape-editing is a real art which very few have mastered. It is an entire field of study in itself. A good tape editor is nothing short of a real artist. Experiments in various types of sound effects can demonstrate the student's creativeness. Some stations offer financial rewards for campus station operation, by having a few paid staff positions and/or paying a small commission to the student who sells advertising broadcast over the station. No student expects to earn a living with his radio station work, but the small amount which can be earned can help to reinforce a thin student budget.

The rewards of radio station work do not cease when graduation day arrives. They continue on into later life and take many forms. Very often, the campus radio station work which was done by the student as a hobby while in college becomes his primary vocation after graduation. He finds that he is able to perform the work of the commercial broadcaster due to his formal or informal training as a college broadcaster. His

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STRUCTURE:

Analyzing Broadcast Programs

By JOSEPH M. RIPLEY and LAWRENCE W. LICHTY

Every program director, performer, manager, and many others concerned with each radio or television station must try to analyze and strive to improve programs. Programs are the stuff of which broadcasting is made--clichéd but true. Too often critiques of programs, by critics, broadcasters, and students alike, are of the "I don't know why but I just like (don't like) it" type. A more systematic method of describing, dissecting, examining, studying, experimenting, and innovating in program form and content is necessary.

A number of different criteria might be applied to each broadcast program. There is no one way to evaluate broadcast programs and, fortunately, no magic formula to produce a successful program. What follows is part of one system for evaluating programs by applying rather specific standards relating to "structure." Structure is the way the basic elements and smaller parts go to make up the program--that is to say, how the program is "put together."

Units

Just as a house is built of bricks, a book of paragraphs, a play of scenes, a broadcast program is composed of smaller parts.

The basic part of a broadcast program is called a "unit." The idea of a "unit" --not often used in the broadcasting industry, at least not in this specific way--is helpful to understand program structure. A unit is a short segment of a broadcast program in which some one type of material is presented, in which one idea dominates the action, in which the location remains the same, or in which the characters remain the same. The material or idea in one unit is different, no matter how slightly, from that which immediately precedes and that which immediately follows.

Thus, a new unit starts whenever there is a "change" in the program. The change may be from talk to action, from one scene to another, from one act to another, from talk to music or dance, from one major news story to another, or from any of these to a commercial.

While there are many examples, some typical units in broadcast programs are:

--a comedy monologue on one subject in a variety program; a series of short related jokes is usually one unit but longer, involved stories are probably each different units

--a musical number or act in a variety program

--one phonograph record in a deejay show, often including short introductory remarks by the deejay

--brief weather, sports, or other reports often with a short musical introduction as in a deejay program

--the action among characters in a drama; typically a new unit starts in a drama when any character enters or leaves a scene, when the locale changes, or when the action changes (this is similar to the theater's concept of the "French scene")

--a switch from a "talk" segment to an "action" sequence

--a single major news item in a news program

--a group of very short related news items

--one round of a game or questions in a game or quiz program

--a fairly short but complete interview with a quiz contestant or audience participant

--the question and answer relating to one idea in an interview or forum-discussion program, or several questions and answers if short and about one central idea

--a talk or discussion about one central idea

--a short talk about one topic as in a farm, homemaker, or information program

--a complete commercial

--the program opening including titles, etc. (this is not necessarily the first unit of the program)

--the closing of a program, with credits, etc.

Typically, a unit would be from a half-minute to three or four minutes. A few might be shorter or longer.

The concept of "unit" is not easily explained. However, we suggest that you simply listen to programs and look for what we call units. Several

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persons working together quickly find they agree most of the time on units. While there will be some difficulty and disagreement you will learn much about the construction of broadcast programs. An understanding of the unit is important to the analysis of program structure.

Principles of Structure

Requirements for effective structure in broadcast programs are: unity, variety, pace, and sequence.

Unity

A successful program must have a high degree of unity. Every unit within the program must be related to a single theme, idea, personality, mood, etc.

One of the best tests of program unity is to ask "can any unit be eliminated." Any unit that does not contribute to the program as a whole should be taken out.

The use of a single mood, single idea, or single theme in a program contributes to unity. For example, a comedy variety program is stronger when made up of segments relating to a specific situation. A musical program usually is more attractive if it presents a single kind of or type of music, such as "good music," country and Western, rock 'n' roll, "top forty," jazz, or some other type. Often even segments of programs--particularly longer programs such as disc jockey shows--will have a single theme or idea which ties a lot of the music together.

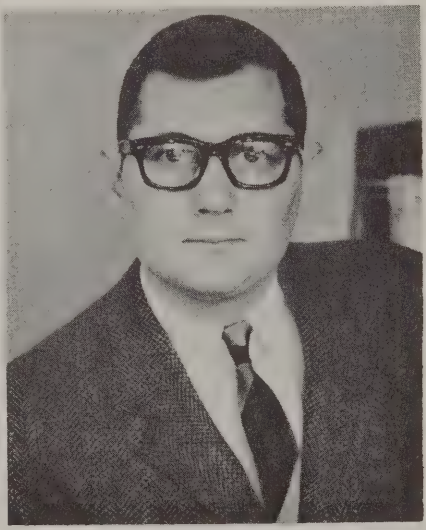
Most broadcast programs are built around a single individual or featured personality--such as a newscaster, master of ceremonies, host, major character, "star," or featured comedian. The use of a single featured personality adds greatly to unity particularly in programs lacking in mood or thematic unity possibilities. Even anthology drama programs which use different characters and different plays each week are improved by using a single host to set the theme or mood. Clearly, the deejay has a very important function in providing unity for a recorded music program.

Another highly important factor in achieving program unity is effective transitions or "lead-ins." As a program progresses from one unit to another transitions may be provided by a master of ceremonies, deejay, or even an audio or video montage. The listener must know and understand how the various parts of the program relate to each other.

Most broadcast programs are broadcast in a series rather than single "specials" or "one-shots." Therefore, all the things that have been said above concerning unity in a single program also apply to a weekly program series. Thus, a program's week to week unity is improved if all the episodes have the same general mood, theme, featured personality, and if there can be some effective transition from one program to the next--such as a preview of next week's program. Broadcasters have long recognized that, other things being equal, programs with continuing characters are more popular than anthology programs. Because listeners are creatures of habit, they grow to expect the same thing--unity.

Variety

Somewhat the opposite of unity but complementary is the requirement that a program have variety. Variety does not mean a number of unrelated themes or ideas but refers to different ways of expressing the theme or idea. Any program consisting entirely of units featuring one type of material presented the same way each time is certain to become tiresome, boring, and dull; for example, a political talk. No one would suggest an attractive half-hour program entirely of soprano solos or a single record played over and over although such programs certainly would have unity. People want "differentness" and "distinctiveness" in programs.



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An honors graduate of the University of Southern California, Professor Lichty received his M. A. and Ph.D. from The Ohio State University. He worked in commercial and educational broadcasting while a student in Indio and Los Angeles, California. While attending Ohio State, he conducted audience research for the Crosley (later Avco) Broadcasting Corporation. Dr. Lichty's main interests are in the history of broadcasting, radio and television programming, and the development of American and international mass communications. He is department Editor for Research in Broadcasting for the Journal of Broadcasting. Dr. Lichty formerly taught at the California State College at Long Beach, and is now assistant professor, Department of Speech, University of Wisconsin, Madison.

There should be variety in the types of materials from which the program is built. For example, while a program might feature one particular kind of music--such as popular music or country/Western--the program would include ballads, comedy numbers, novelty tunes, male vocalists, female vocalists, instrumental numbers, groups. Selecting musical numbers with different volumes or tempos as well as types of materials also is effective.

Variety in the method of presentation is necessary also. As implied above, a single specific musical number might have a number of different interpretations. The same news story might be handled in a number of different ways. A question-and-answer or discussion session is often more interesting than a straight talk presentation. The deejay can provide different kinds of "talk" between records. And, just as transitions are needed to provide unity, it is also important to have variety in the type, method, material, and style of the transition.

The concept of variety is not in opposition to, but rather complements, the idea of unity. For example a variety or musical program might satisfy the requirements of unity by having a single mood or theme yet have variety in the type of acts, method of presentation, various situations, locales, and the like. Similarly, a news program might satisfy the requirement of unity by including only the most important and interesting news and having a single featured personality to hold the program together. However, that same news program might give a variety of types of news using straight talk, tape recorded segments, film, still photos, and perhaps several other reporters to assist the newscaster.

Of course, week to week variety is also important in programs. For example, a drama may have the same central characters each week, may be in the same locale, and always be about a Western lawman. But, variety can be introduced by using many different story ideas, different characters, different situations, and so forth. The format of a variety program may be similar each week but the guests, theme, situations, songs, comedy, and other elements can be changed greatly.

Pace

Effective pace and change of pace helps to arouse listener interest. People do not give their complete attention to any one stimulus, thing, idea, or action for a very long period at any one time. For example, watch children (who have an especially short attention span) as they "flit" from one thing to another. Listeners too, will not pay attention to any single stimulus in a broadcast program for very long.

Most basic to the idea of pace is the average length of units in a program. Basically, the shorter the average lengths of units the faster the pace of the program; and conversely, the longer the length of the units the slower the pace. To improve pace in filmed situation comedy programs, often fractions of seconds of silence between speeches of characters are removed. There must be variety in the length of units and there must be differences among units (discussed below) but working for short units in a broadcast program is one method of increasing pace and thus interest in the program.

Of course, pace itself is not just a synonym for speed. In addition to the actual length of the units there must be an impression of pace; that is the idea of "going somewhere" and not "dragging." No part of a program should give the idea it has been stretched out or padded just to fill up time.

Not all programs require an exceedingly fast or upbeat pace. The pace must fit the mood and harmonize with the program's idea. The same type of music appropriate on a morning deejay show might not fit a late night program intended to be more restful. Similarly, the accelerated pace of an action-adventure program would probably hinder rather than help the mood of a romantic love drama.

Sequence

In addition to the requirements that units of a program fit together with some unity yet provide variety and are short enough to insure an adequate pace, the order or sequence in which the units are presented is extremely important. The beginning units must be extremely effective so that the program may get off to a strong start. Within the body of the program there should be contrast and change from one unit to the next. As the program goes on it must continually build toward and reach a climax.

The first unit of a program must quickly attract and hold listeners' attention. Unlike some other forms of entertainment, the broadcast audience can quickly switch to another program, turn his set off, or, more easily, let his attention lapse. This first unit or several early units figuratively must reach out and "grab" the viewer at the start of the program. In a variety program, a short, lively production number usually gets attention. A musical program might start with a number with a rapid tempo, full orchestration or an extremely popular tune. A newscast often starts with the most interesting or important item or with a suggestion of what will come so you will stay tuned. A talk obviously should have some sort of attention getting device at the beginning --perhaps a question or a joke. Many programs start with loud applause from the audience or an excitement filled introduction of some sort. In any event, get the program underway without delay.

In addition to the first unit, the traditional opening of a program must be interesting. This opening, which usually includes titles and some other material, can be, but is not necessarily, the first unit of the program. Many programs, particularly dramas, in order to get off to a faster start start the program proper and do not present opening titles until after a few minutes of the show. Any opening, explanation, or exposition must be done rapidly. A drama is more exciting if it begins with an action scene. A long explanation of how the game goes can quickly drag down a quiz show and make it boring. A commercial right at the beginning of a program almost never fits the requirement of effective sequence.

A good deal of contrast and change from unit to unit is required in the body of the program. Each unit should be different from the preceding one and somewhat different from the one which follows. Often the pace, or varying the length of units, is important in achieving contrast and change. Unit to unit contrast and change is similar to, but not synonymous, with variety. For example, an hour long musical or variety program which contained four different acts or type of music might satisfy the requirements of variety, but if each act were presented in solid 15-minute blocks it probably would not be as effective as if the various elements of the program were more interestingly integrated. Briefly then, each unit of a program should be as different as possible--in content, style, mood, type, presentation, length, etc.--from the surrounding units.

Programs should be constructed to give the feeling of building toward and reaching a climax. Listener interest must not only be aroused at the beginning and maintained throughout but must build to and reach a peak very near the conclusion of the program. Often variety and musical programs will end with a big production number featuring the whole cast. The quiz program provides a good example of building and climax if the final "jack pot" contest and awarding of the prize comes at the end of the program. Most sporting events, dramas, and some other programs have almost built-in factors for climax. However, effective climax often is not easy to achieve but is just as important in documentary, forum and discussion, talk, recorded music, and other program types. The program should also build to smaller climaxes throughout--especially before commercial breaks.

Just as the opening must be attention catching so must the ending of the program be appealing. Normally separate from the climax of the body of the program, the closing usually includes credits--cast, production staff, etc.--and may include some sort of "hook" or "teaser" attempting to lure listeners back again for the next episode. Often the closing will include a signature theme song or other material which can be expanded or shortened to provide exact timing for the program. This "pad" is a must for live programs but is not so necessary for programs recorded in advance which may be edited for proper length.

Implications

These principles, then, provide one way for analyzing broadcast programs. There are many things left unsaid in this brief discussion. Other examples can be readily seen.

These principles apply to structure and each is limited by the basic idea, type, or style of the program. A well constructed, effective, and interesting broadcast program must satisfy all, or certainly most, of the principles

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Sportcaster

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of the lineup beginning with left end and going through safety, relying at the outset on large size numerals to the left of the player's name and the other vital statistics such as height, weight, year in school and hometown if a college game. These starting lineups are frequently printed in the center foldout of the program. The remaining squad members are listed numerically with an asterisk indicating those expected to see the most action. Punters, kickoff artists, and field goal specialists are labeled with a large "P", "K", and "F" to the left of their numeral. It has proved most effective when working with spotters who serve the sportscaster as an extra pair of eyes to have the spotter point with a pencil to the name of the pass receiver, the tackler, or the blocker. The sportscaster should be able to identify the passer or ball carrier. As substitutions occur, it is helpful for the spotter to point to the name, then move his pencil up the page toward the field if a player is entering the game or down the page if he is being replaced.

It is essential that the play-by-play man utilize his color man to recap action that has been impossible for the announcer to see because you can encompass only a limited amount of play as it develops. This is especially true of pass patterns run by the ends and flanker backs, blocking downfield, and defensive maneuvers. Many sportscasters rely on an "old pro" for the fine points of the game and a color man who handles the commercials, statistics, and half-time activities.

Periodically the football announcer is required to be a mathematical wizard He must figure out yardage gained or lost, yardage yet to go for a first down, and most tricky, the distance of punts and punt returns. This very complicated process can be eased by relying on a "wheel" which was developed by a former colleague of mine at the University of Michigan.

The sportscaster must also frequently remind the listener of the score (some sportscasters use an hour-glass, an egg timer, their color man or engineer to remind them), the time remaining in each quarter, down, yards to go, and general progress of the game. Fans are

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Station of the Year

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of widely varied music which complement our present classical, easy-listening, popular and jazz fare, we hope to serve the diverse interests of our audience.

WGSU-FM will also broadcast the home football and basketball games of Geneseo High School for the first time. This will be especially helpful in basketball where fans have been repeatedly turned away from the gymnasium because of the limited seating capacity.

Professor William Berry, Director of Broadcasting, Professor Robert Greene, Station Manager, Dr. Myron Shaw, Program Director, and Mr. Fred Ambrose, Chief Engineer, will be ably assisted by Thomas Hecker, Student Chief Engineer; Gary Martzolf, Eric Young, Greg Talcott, Stan McNally and Paul Depp, supervisors; Cheryl Jeroy, traffic manager; Sherry Kelsey, record librarian; Mike Scandura, sports; Mike Starr, Connie Bater, Dan Minchen, Noel Anderson, Chet Kuhn, Frank Sharp, Chuck Agonito, Jeanette Reed, Tad Thompson, Becky Ross, Diane Eldridge, Susan King, Kayte Aspray, Pan Roesch, Harvey Friedland and Betty Sintzenich, announcers.

To make all of this technically possible, WGSU utilizes a BFE-10B Gates transmitter, a Gates Dualux console, 2 Gates turntables, a tapecaster cartridge record-playback unit, 2 ampex PR 10 tape recorders, 1 Ampex 602 tape recorder, 1 Magnecord 1021 tape recorder, a Bogan AM-FM tuner and a Browning FM receiver for network reception, an Emergency Broadcast System receiver, and 15 assorted microphones.

WGSU is affiliated with the Empire State FM network for "FM School of the Air" broadcasts and the Northeast Radio Network for news, weather, stock market summaries and highway reports.

In addition to its broadcast operation which provided 68 hours of programming weekly, the studio facilities of WGSU are also utilized for courses in broadcasting. Currently, "Introduction to Radio and Television" "Speech in the Mass Media" and "Radio and Television in Education" are being offered. This spring, courses in production, direction, station management and educational broadcasting will be offered. A special highlight of the current academic semester will be the Fourth Annual Broadcasting Clinic, sponsored by WGSU and the Division of Speech of the State University College at Geneseo. The clinic will attract college students and their advisors from throughout New York State for seminars in station management, programming, and engineering, and for competition in announcing, continuity writing, and program events. The Broadcasting Clinic will be held November 11 and 12 on the Geneseo campus.

Beginners, Blunders and Broadcasting

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is a heady wine and sparks conceit in the immature. But there aren't many sixty-year-old disc jockeys and the public is fickle. Management is looking for educated youth - those who will someday leave the air-waves to make decisions to represent the station at network meetings. Too often the "drop-outs" realize "too late" that they have quit school "too soon."

In one sense the employer of a local radio station is no different than the personnel officer of a network - they're both looking for educated employees and will give preference to those with college educations. It's unfortunate, however, that local stations cannot make salaries commensurate with the amount of education received. College is expensive and at your first glance at your first station paycheck, you may slap your head and say, "For this I went to school!" If you've heard of being on the bottom rung of the ladder, well, some stations have hammered on a weathered board that's even below that. You'll have a hard time keeping your balance - in your checkbook, in your personal character, in your disposition. Learn to roll with the Pows! Zonks! Whams! Stick with it. Eventually you'll be rewarded. It's a little slower than some professions, but it's filled with exciting promises. No matter how black the days were in my beginning days at KOY - and bless you kind people who gambled on me - I could always restore my spirits with this magical phrase . . . "Steve Allen once got his start at KOY in the same job I'm doing. . ."

Improving the Broadcast Curricula

By CHARLES F. HUNTER, Northwestern University

Years ago Chancellor Hutchins at the University of Chicago told one of his Deans that every five years each department in the university ought to cancel all of its courses and start from the beginning with new ones. Only this way, he felt, could the deadwood be eliminated. I am not sure how universally this applies, although one is willing to accept the Chancellor's view, but there is no question about the application of the principle of change in the field of broadcast education.

The Chancellor's statement is, of course, based upon the assumption that the institution has an energetic and dedicated faculty. There is little point in changing course numbers and catalogue descriptions if the same old things are going to be taught in the same old ways. The crux of the situation, then, lies in keeping faculties as aware, as alert, and as eager to learn in their mature years as they were in their graduate ones.

Given this kind of faculty, some courses will give way; new fields of study will open. A course in the history of broadcasting, for instance, taught in 1966 could not be the same as one offered in 1950 if for no other reason than that we have 16 more years of history with which to concern ourselves. A course in radio production in 1966 which concentrated exclusively on dramatic production could hardly justify its existence.

I feel sure these changes occur throughout the broadcast curriculum in a manner not unlike Darwin's theory of the survival of the fittest, provided, of course, the instructor himself continues to "evolve" in knowledge and experience. If he doesn't, reading and writing course descriptions is a futile effort anyway.

The last figures I saw indicated there were now 112 colleges offering bachelor's degrees with a major in radio and television. We also have 59 schools offering a master's degree in the area and another 15 institutions offering the doctorate in our area. Almost 650 instructors, either full or part-time, are engaged in teaching broadcasting subjects. This instruction is divided among, roughly, 180 college courses.

We will not concern ourselves with the graduate picture, but I would hope all of these courses were not the result of rabbit-multiplication but rather they were anchored in an underlying philosophical girding that can both explain and justify their existence.

Strengthening the broadcast curricula, in our mind, does not mean the mere adding of courses. In some cases it may mean the actual subtraction of courses. It seems to me we have to know where we are going and what our objectives are. Is it supplying good employees for the broadcast industry? Do we have a responsibility in furthering the education of the non-broadcasting employee? Can we combine the two?

Whatever our goal or responsibility we must specify our goals both firmly and decisively; and upon these goals we can anchor the courses. In the first place, all students of broadcasting must be well grounded in communication history and theory. This is the broad base upon which to build. It is difficult to see how anyone can understand the world today without some background in mass communications history. Our illustrious colleagues in liberal arts are fully aware of the industrial revolution and its impact; many of them seem to have no awareness the revolution in communications which followed close upon its heels. Newsprint, cinema, radio, television, telestar communications are just peripheral, dilettantish events which merit no scholarly attention. To our mind, nothing could be further from the truth! Let our goal be that the educated man of the future will be as aware of communications history and theory and its impact upon the world's history as he is today of the history of, say, American literature.

Secondly, in order to complete this knowledge, our student must have a very clear understanding of the mass communications media and how they work and their economics. He must know how they relate to the laws of learning, to various aspects of contemporary living, and to society as a whole. This, to my mind, should also become an integral part of the educated man of the future.

Thirdly, assuming our student now wishes to be a professional, he must move into areas of study which will give him competency in both oral and written aspects of broadcast communication. This is handled in our courses in announcing, acting, continuity and dramatic writing, and production, but not exclusively so. The courses in speech and liberal arts have a related goal and their content is an integral part of the student's education.

Fourthly, for our professional student, we begin our area of specialization in broadcast communication. This calls for advanced courses in programming, writing, studio production, history, criticism, and research. I think we must also extend ourselves into the study of those problems indigenous to media management.

This kind of framework is offered as a kind of guide to the inverse pyramiding of broadcasting courses. A broadcast curriculum which is based upon four major areas--the history and theory of mass communication media, their current operations and relations, communication skills, and, finally, professional specialization, should have less difficulty in justifying itself to any faculty curriculum committee.

Let's turn for a moment to the business of the basic skills' training. We have never known of anyone who viewed skills as anything more than initial rungs on the ladder. At times one is inclined to think they were designed as bait by ambitious departments; at other times one suspects they were emphasized because of early criticism on the part of the industry. For whatever reason they were instituted, we know that when a Chicago television director tells one of our students that you can learn all there is to know about television production in three weeks, we don't have to worry about the quality of our present product.

Assuming, then, a good job is done in this area, we are still only in the initial steps of broadcast education. Skills without judgment, taste, knowledge, or creativity are little better than no skills at all; and it should be in these areas that the major share of our time and energies be given in

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Improving The Broadcast Curricula

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advanced specialization courses. Again, we do not bear the whole burden in this. Roughly, a quarter of a student's four-year academic life should be devoted to courses in mass communication and broadcasting. College courses in speech and liberal arts--natural science, mathematics, social science, fine arts, literature, music, history and philosophy--should occupy the remainder of his time.

May we turn for a moment to another possible way of strengthening our broadcast curricula. This is the matter of improving our raw materials--the students. A sociologist reported not long ago how concerned his colleagues were in this matter, and I'm sure Schools of Education have long since recognized their challenge.

The sociologist stated that in the forties the brightest young minds in the country were turning to the field of sociology for major study. This changed in the fifties, for whatever reason; and the brightest students started moving into the natural and physical sciences. I would not want to be pressed into defending these generalizations; but I am assuming the statement, which was made before a faculty group, was not based on mere hear-say evidence.

We in broadcast education have also the problem of attracting the most able, intelligent students possible. Some kind of recruitment of the better students on the one hand and some kind of discouragement of those who are merely passing time on the other is long since overdue. Providing the best curriculum for the most average student is neither going to improve our departments nor strengthen mass communications in this country in the long haul.

One would hope, for instance, that sometime the broadcast industry would recognize its responsibility in this area, just as the newspaper industry seems to have done. Whenever, wherever, however we can, we must emphasize to the industry the need for scholarship funds in the broadcast training area. Such funds will enable us to attract the caliber of students needed for life-time work in the ever increasingly important communications media.

Given such training programs as we have described, and given the highest caliber of student, we might well ask ourselves what "breed of cat" we are developing. I would hope the student of the coming decades would be able to perform more ably than his predecessor in any broadcasting environment or allied field. Among other things, his characteristics ought to include:

1. a thorough understanding of the history and theory of mass communications media and the way they relate to contemporary living;
2. a knowledge of the fundamental skills of broadcasting with a proficiency in at least one;
3. a knowledge of the fine arts (broadcasting leans too heavily on words, music, and drama to ignore this);
4. an ability to solve problems with the available evidence and an ability to recognize sham, deceit, and non-sequiturs as they occur in broadcasting and elsewhere; and,
5. finally, we believe there should be an inclination for the creative, which manifests itself in so many different ways in the broadcasting environment.

Given the above characteristics, plus certain basic personal ones, we need never worry about our graduate's future.

Ambitious as all of this sounds, you and I both know we cannot expect to turn out graduates who have reached their full potential as broadcasters. We cannot bestow maturity at commencement, and it is only through experience over a period of years that their greatest contributions will be made.

Was it Bacon who said that the right question revealed half of knowledge? Even our poorest graduates will meet this minimum requirement.

And our best ones? Using whatever standards we will, I suspect they will be better trained, better able to adjust to a changing world than most of us who have had a share in their training.

University of Alberta Wins WAB Award

Four representatives of the Western Association of University Broadcasters showed up at the WAB Convention at Jasper last month for the presentation of the WAB-WAUB Broadcasting Award which was won this year by the University of Alberta (Edmonton) Radio Society for the program, On Campus. The program was a factual documentation concerning the reappointment of two professors whose tenure at the University was in doubt due to a local political situation. The program presented the points of view of both the professors and the Board of Governors without editorial slant.

The WAUB Award, now coming into its fifth year, consists of a framed scroll, accompanied by a cheque for one hundred dollars. It is presented to the University Radio Society for the best program, technically and in content, submitted by the Student Radio Societies of Western Canada from Manitoba to B.C.

Five taped submissions were offered this year to the panel of judges, headed by Roy Currie, manager, Radio Station CFQC, Saskatoon.

Commenting on the submissions, Currie said: "Of all the entries auditioned, On Campus demonstrated more imagination, initiative and good hard technical work. . .it would have been a credit to any commercial radio station."

PUBLIC RAPPORT

Peter Walls, who, as WAUB chairman, is working head of the organization, pointed out that the WAB Award has spiked enthusiasm with all western universities, which have established radio societies, and which are WAUB members. Each society is under student control, who both staff and operate it. Their objectives are to maintain a strong rapport through themselves between their universities, the public and the professional broadcasting industry.

As of last December, the University of Saskatchewan (Saskatoon) became the first western university to acquire a license for a station--CJUS-FM--and this Ken Sebryk--WAUB presient--points out is a milestone in university broadcasting, which they all hope will

(Continued on Page 48)

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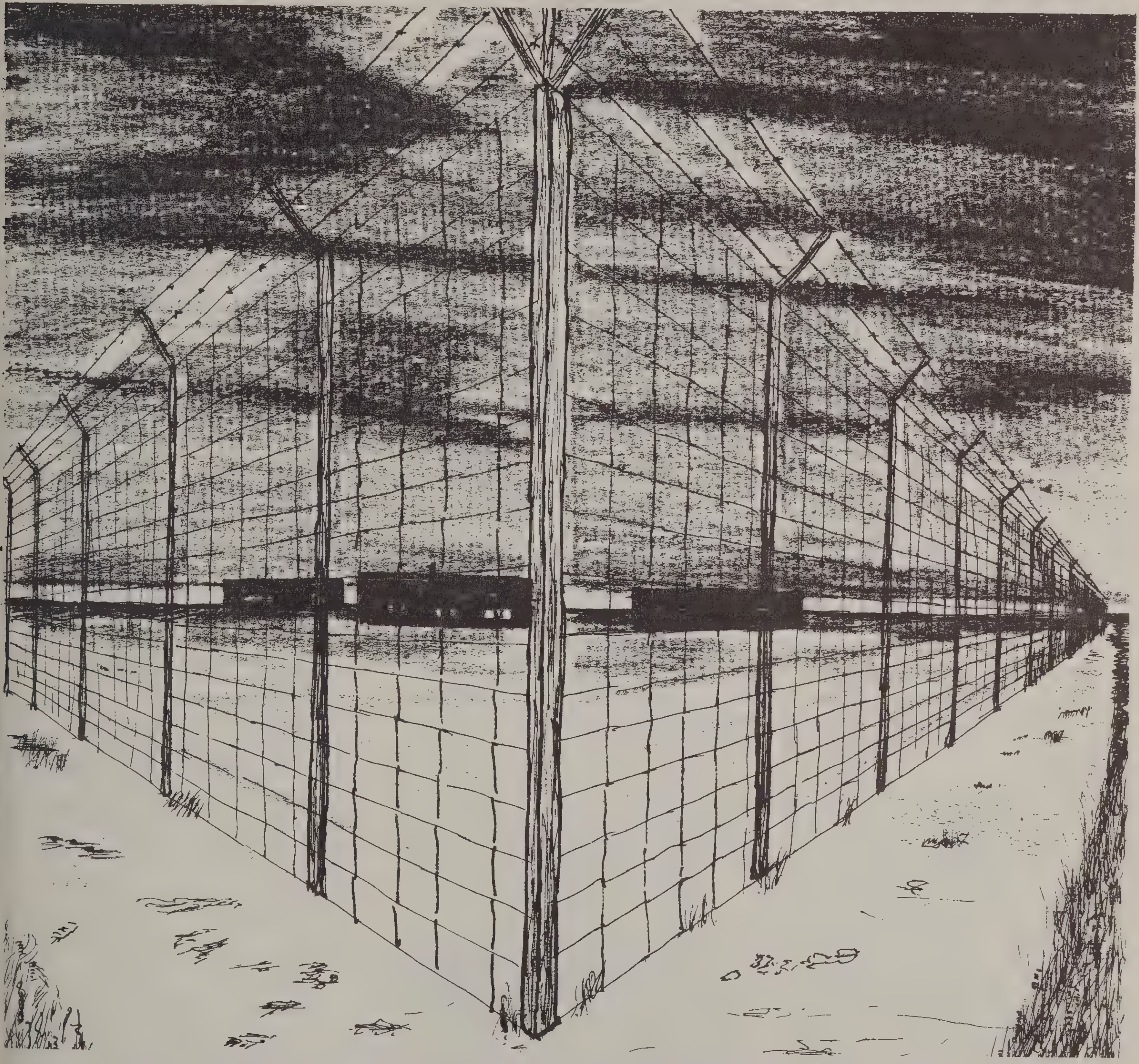

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University of Alberta Wins WAB Award

(Continued from Page 46)

be followed up with the establishment of similar stations in other universities.

Ron Lowe, student-director of CJUS-FM, reports that throughout the six months they have been the air, they have experienced no trouble whatsoever staffing the station with volunteer students, who have been eager to pull their weight, even during summer vacations, when they leave their holiday jobs in the city and put in their free evening time at the station. This has enabled CJUS to maintain its 4 p.m. to midnight schedule.

Through involvement with the Canadian Educational Radio System, consisting of four stations; CFUS Saskatoon, CJRT Toronto, CKWM Kentville, CKLB Oshawa, they are exchanging a large number of programs of an educational and cultural nature. CJUS contributes three of its own productions - Traditions in Choral Music, tracing choral music and its origins; Who Knows? a panel program of professors who answer questions of a scientific nature; Varsity Profile, aimed at tomorrow's undergraduates, produced in co-operation with the Extension Department of the University, discussing problems the new student must face and what he may expect on graduation into his chosen profession.

While the station project was in the idea stage, University officials were inclined to wonder about the advisability of placing as powerful an instrument in the hands of the students as a broadcasting station." Now, six months later," Lowe says, "they are extremely satisfied. In the words of the controller, J. A. Pringle, 'operation of CJUS-FM has been done in a very capable and mature manner deserving much commendation'."

Regional Report

(Continued from Page 20)

information sheet has recently been mailed to all stations.

Two Fall Conferences will be held in the Pacific Region, one in the northern area, and one in the southern. Tentative locations are the Santa Barbara and Davis campuses of the University of California, hosted by stations KCSB and KCD, respectively.

The Sportcaster: Football

(Continued from Page 44)

continuously joining and no doubt some are leaving the broadcast, so they especially like to be quickly orientated to what they've missed and how the game stands at the moment.

Generally, the play-by-play man tries to follow the ball as much as possible as the play unfolds. He relies on the spotters and other assistants to provide additional information when appropriate. Basically, the sportscaster quarterbacks the announcing staff and coordinates the efforts of the entire crew. Some play-by-play men are fortunate enough to have producers who relieve them of much of this burden, but most of us are lucky to have two reliable spotters, a color man and an engineer.

In closing, may I point out three cardinal principles of play-by-play reporting.

Don't try to describe everything that is going on or the "quicksand" of this course will soon have you three plays behind. Rely on the essentials with a few garnishing touches. The fans won't accept constant chatter. Their ears need a rest as do your vocal folds.

Secondly, don't let your prejudices and partisanship blind you to the fact that most listeners desire an accurate, highly objective report of the game with praise where appropriate regardless of the team or player. "Cheer leaders", "groaners", and overly partisan "homers" have no place in a press box.

Finally, perhaps most important, don't try to coach or officiate the game. Listeners deplore second guessers, prognosticators, and referee-baiters in a press box. Simply if you do a superior job of reporting the game, you won't have time to coach or officiate it.

Having said all this, may I head for the broadcast booth overlooking the 50 yard line and await with you the referee's signal to begin another thrill-packed football game.

SPORTSCASTERS Myron Shaw, Mike Scandura and Engineer Tom Hecker (right to left) provide coverage of Geneseo High Sports.

A NOTE ABOUT THE AUTHOR

Dr. Myron B. Shaw, Associate Professor of Speech at the State University College at Geneseo, New York, is a native of North Canton, Ohio. He received his B.S. Degree in Radio Speech from Kent State University and his M.A. and Ph.D. degrees in Speech from the University of Michigan. He was an instructor in the Air Force for three years and taught speech at the University of Michigan for seven years before coming to Geneseo in 1964.

Analyzing Broadcast Programs: Structure

(Continued from Page 43)

suggested here. While they apply to all programs, certainly they are not equally applicable to all. There isn't a program which can't be improved but effective structure will not save a bad idea, inadequate talent, or poo
preparation.

Notes

Throughout "listening" and "listeners" refer, of course, to TV "watching" and "watchers," as well.

The categories here are hardl
original with us. Surely, there is nothing very new about the idea of unity, variety, pace. Most responsible for teaching this material, among so much more, to us is Harrison B. Summers, Emeritus Professor, Radio and Television, The Ohio State University. We accept the sole responsibility for errors omissions, and misconceptions.

Interested readers might find the following workbook containing forms for this and other analyses of broadcas
programs and audiences helpful Summers, Ripley, and Lichty, America
Broadcasting: Introduction and Analysis It is available from College Printing 453 West Gilman, Madison, Wisconsin

Broadcast Journalism: A Grand Calling

By R. FRANKLIN SMITH

As an enthusiastic young reporter, I was eager to learn the job of the broadcast journalist. Fresh from college and military service, I vividly recalled my first frustrating week. It seemed to me that there was too great a waste of time with the orientation and training program. Granted, I had no experience, but I fancied myself something of a writer, and I had some knowledge of the work of the radio broadcaster. Why was it necessary to spend an entire week just watching? When were they going to turn me loose to show what I could do? Day after day I walked beside my news editor as we greeted the same policemen, judges and attorneys in city hall. I observed and listened.

Finally, I was on my own. And what an awakening experience! It suddenly struck me that there was more to this job than what appeared from casual observation. No matter what story I phoned back to the station from my beat, I found that I was forced to admit, with ever more embarrassment, that I had neglected to ask the key question.

"Well, what was the cause of the fire, if you don't know the damages?"

"Uh-er, I forgot to ask about the cause of the fire."

"When would the proposed ordinance go into effect?"

"Well, I don't know. Didn't ask."

And so it went. I found that my enthusiasm and interest did not quite make up for my lack of experience. My curiosity and ability to ask the right question needed a great deal more development.

I soon realized that my limitations were not just confined to covering the beat, but that I had a few things to learn inside the station. For example, don't use five or ten words to describe something when two or three would suffice. Then, there was the general complexity of the job. I had to learn that a reporter is, first of all, a generalist who can do many things. He has to be able to interview people, to write stories, to broadcast them with meaning. He has to know how to change the ribbon in the teletype machine as well as how to use the telephone.

And so I learned that my news director was telling the truth when he told me that it would be at least six months before I would start earning my salary. I recall that it was around that time that the news director finally said quietly one day, "Heard your five o'clock newscast last night. Pretty good."

It is important to stress, regardless of type of radio or television station, that news is the bread-and-butter of any operation. Of all functions performed by the local radio station, news is by far the most complicated, yet most challenging of broadcasting's opportunities.

Perhaps the challenge is even greater in radio than it is in television, for people expect more from radio. It was radio that solely provided the news most wanted and needed by thousands of New Yorkers during last fall's blackout.

Yet regardless of medium, the great problem for the novice reporter is to acquire the understanding of what news is and what the news process really involves. If one can gain some understanding of what news gathering and reporting really mean, he will be able to adapt to the peculiar requirements of the medium. And he will be ready to develop his talents for the job.

This, then, is the central purpose of this article: to explore these first fundamentals of news--what news is, and what it entails. A brief consideration of writing, one of the reporter's most important skills, concludes this discussion.

Let us consider the first question. What is news? There are the stock answers. News is what people want to hear. News is anything unusual. News is what interests people. Certainly all of these statements are valid, but they are also vague and ambiguous. If we agree that news is what people want to hear, then what is that?

Rather than trying to define news explicitly, perhaps we can best characterize the various elements that make up news. It is particularly significant that news is something that happens now, in the immediate present. A news event may relate to a past occurrence, or may be of utmost importance for the future, but its essence, its appeal to listeners is the fact that news is "new."

News is also what happens close to us. It may be ironic, but a revolt that rocks the entire nation of Argentina is generally of less interest to the average radio listener than why the president of the local Board of Education has resigned.

News is what is significant. The more important the event, the more it will affect a great number of people, the more it becomes newsworthy. Thus, the Viet Nam war and civil rights activities comprise top news stories because they affect all of us, and have great significance.

News is what happens to prominent people. If President Johnson goes to his ranch this weekend, or stays in the White House, it will be duly reported. So it is on the local level. Much of the mayor's life will be reported. Certainly his public utterances will be considered news. The more prominent the person, the more that person loses his right of privacy. The listener identifies with the prominent person. He can vicariously mingle with the great who possess fame and power.

Certainly the place where an event

(Continued on Page 50)

occurs is of great relevance in determining what is "news." If a group of saboteurs are plotting to blow up a factory, that's news. But it is of even greater news significance if the plotters decide to blow up the Statue of Liberty.

An inherent quality of any news story is dramatic conflict, be it man against man, man against himself, man against nature. The political victory, sailing the Atlantic in a small boat are therefore excellent materials for news.

Essentially all news in one way or another relates to people and what affects people.

Weight Factors

News, then, is a difficult concept to pin down specifically. A possible story today may be of little consequence tomorrow. That which is news depends on such factors discussed here as conflict, timeliness and immediacy. The newsman must weigh a variety of factors for his own audience and locale. He must develop a news sense.

The news process is another matter. A four-car accident, in which one car bounces off a telephone pole into a store window, is obviously a fair news story. Fine. Now, what is involved in getting the story?

A common misconception about responsible journalism is that the reporter simply "gets the facts" and reports them to his audience. We talk much about the "objectivity" in news and the necessity of adhering to an "objective" report of a news story, unslanted, or untainted by the whim of the individual reporter.

One early reporting experience vividly demonstrated to me the impossibility of being totally "objective" in reporting a news story. One day a call came into the newsroom from a police contact. The officer said that a store had just been robbed across the street from the station.

With excitement at my good fortune to be where the action was, I grabbed my pencil and pad and hustled out the door. As I walked into the store, I met a colleague, a reporter from the local newspaper. We arrived at the scene at the same time.

We stood side by side listening to the proprietor's story, interviewing him together, recording vigorously his responses to our several questions. We looked about the room, and left at the same time.

I hustled back with the story. Within minutes, we had broadcast the results of the interview. We told how excited the proprietor was, mentioning that he had a cut on his forehead where he had been struck by his assailant. The safe had been overturned on the floor, the door of it open, several display cases were wrecked, and the thief had made off with about three-hundred dollars.

Such a story provided the newsroom with an almost "ideal" situation. A robbery, a definite news story, occurred across the street and we were on hand moments after it happened. It was not a story taken second-hand from a police report, but directly from the victim. The story was immediately written and broadcast within half an hour after the event. Thus, the flexibility and immediacy of radio were utilized to the fullest.

When the daily paper came out, I read my competitor's account to see how he had written the story. I was frankly stunned. In the first place, the thief had stolen some five-hundred dollars, not the three-hundred we had reported. No mention was made in the story of the proprietor's head wound. The story reported that "the safe had not been touched." The money was taken from the cash register, according to the newspaper account.

Accurate Account

I knew, of course, that my competitor had obtained his story, not only as an eyewitness, but at the identical moment, in the same place, as I. So, who had reported the "objective facts" ? I knew that my account was "accurate" and I'm certain that my friend felt that his account was "accurate."

This incident forced me to rethink the readily accepted notion that the good reporter reports only the "facts." I knew now, from direct experience, that two human beings witnessing the same event, would observe, and select or choose to report different things. Why had I thought it important to say that the proprietor of the store had been struck and hurt, and was upset and excited over the incident? Did I unconsciously identify strongly with the proprietor? Which one of the reporters erred on the matter of the safe versus the cash register? How could our senses deceive us?

Similar differences in perception and selection of information occur regularly. How many versions of the accident are reported in court as the positive truth by several eyewitnesses? Two people can walk down the street together, one noticing the heavy traffic while the other sees and hears only the birds in the trees. To demonstrate the point I recently asked the class to look out the window and to tell me what was visible. All of us stared for a moment, and a student said he noticed "the white, triangular-shaped grillwork at the base of the windows in the next building." After he explained what he had seen, he had to walk to the window and point to the grillwork before his embarrassed instructor saw it!

Select Facts

The distinguished columnist and journalist, Walter Lippmann, once remarked that when you go beyond the score of a ballgame or the death of a monarch, "objectivity" in news is virtually impossible. Each reporter becomes his own editor, and he selects his own "facts" of the story. The implications of this realization are obvious when the story comes, not from across the street, but from thousands of miles away, and when it is not a robbery, but an international conference.*

Obviously there is a great difference between *deliberate* altering or slanting of a news story, and the natural, individual selection of data by the individual reporter because of his own peculiar perception. But to maintain that the responsible reporter strictly and carefully reports only the facts, is a dangerous and misleading assumption.

We ought to welcome, rather than deplore, the knowledge that the reporter

* * *

*Tom Wicker of the *New York Times* writes a fascinating account of the reporter's desperate, emotion-laden problem of making immediate decisions in reporting a truly tumultuous event in *The Kennedy Assassination and the American Public*, edited by Bradley Greenberg and Edwin Parker, Stanford University Press, 1965.

cannot maintain complete objectivity. For news is subjective, and feeling and involvement on the part of the reporter humanizes the story. Is Walter Cronkite irresponsible when he begins a story on the accidental napalm bombing of American troops in Viet Nam, " Another tragic miscalculation today in Viet Nam has brought the sorrow and agony of war into the homes of six American servicemen..." or is he expressing a universal emotional feeling that, too, is part of the "facts" of the story? A local reporter for a Kalamazoo station has been chided, almost good-naturedly, by his employers because he " editorializes in his new stories." An example of such "editorializing" might be the story of a local community celebrating its seventy-fifth anniversary. The story would begin, " The casual, carefree life of the Gay Nineties returned to the village of Milton today, and the community frolicked at the almost magical transformation..." Would such a story be more responsible if it were simply reported, " The village of Milton today celebrated its seventy-fifth anniversary." ?

Total Coverage

We live in a world of cold, hard facts, and the reporter must not subvert, or alter what he knows to be those facts. But it is realistic and responsible to recognize that the reporter cannot escape involvement and feeling with the news he covers. Perhaps in expressing his involvement he is not only honest, but is ably serving to give greater meaning and understanding to his audience.

Certainly one obligation of the reporter, and it cannot be stressed too strongly, is that he must cover all aspects of a story. This total coverage can sometimes be a difficult task in the wake of the drama and conflict of an event. Reporter Theodore White, most famous for his Making of the President books, has said that the news media, particularly television, have on several occasions done a great disservice by reporting only the conflict and drama in civil rights demonstrations, and problems of the city. For example, the dramatic newsfilm showing the hosing of civil rights marchers in Birmingham hardly included the story of the many people of that city who deplored such violence. I recall, however, that the television networks were more complete in their coverage of the Watts riots in Los Angeles a year ago. In addition to covering the riot itself, the networks also interviewed many of the Watts citizens in the majority who took no part in the rioting, and attempted to stop it. That, too, was part of the story.

In our age of the press release, the publicity handout, and the promotion gimmick, the reporter has to be careful not to be deceived by a pseudo-news event, or alleged events which are staged or prearranged in advance. In his book, The Image, Daniel Boorstin suggests that much that is reported these days is not really "news" but "pseudo-news."

Not long ago, while working a night news shift, a reporter received a call about a demonstration that was to take place at a specific hour in a neighboring suburb. The caller said that the purpose of the demonstration was to protest the firing by the chief of police, of one of the policemen in the city. He suggested that a cameraman be sent to the scene. When the reporter's assistant returned to the station and developed the films, the pictures revealed, not a demonstration, but the discharged policemen and a few friends holding up a banner with libelous statements printed on it. It was clearly evident that the policeman simply wanted to injure the character of his former employer through the use of the news medium.

Not News At All

Many "news" releases are often simply publicity materials which are handed out for promotion purposes, and really not "news" at all. The press conference, a planned prearranged event, attracts reporters, but such a conference may, or may not be a legitimate source of news.

Some stations unethically utilize their newsrooms to promote the professional or personal prestige of station executives under the guise of news stories. For example, suppose a station manager received a minor post in a professional organization, or gave a speech before a local club. If the event were headlined throughout the broadcast day as news, there would certainly be some question of ethics involved.

The reporter must also have a healthy respect for the power and effect of news. One should be cautious in judging the effects of the news media. Still, broadcast journalists, through their coverage of such major issues as civil rights and Viet Nam, have in some unmeasurable degree, affected the attitudes and thinking of many Americans.

On a more humorous note, I recall the story of an alleged " monster" on the loose in a city about forty miles away from Kalamazoo. The " monster" was described as resembling an ape, but walking like a man. The entire story was treated as a hoax, and a humorous feature story.

Police Perturbed

The story was first broadcast in the early afternoon. One reporter discovered a couple of hours later that the police in the area were a bit perturbed because the roads were jammed with the curious trying to glimpse the creature. Several persons called the station asking detailed questions about the monster, and expressing fears about returning to their homes in the evening. The casual news feature had become a serious and not so funny story after all.

Thus far I have tried to emphasize that the novice reporter should have some awareness of what news is, and what the news process involves. The reporter must be aware of the role that his own perception plays in his reporting. He must be aware of his personal involvement in the story. The reporter must constantly sharpen his powers of observation, and he must maintain a deep curiosity about events and people. He must be able to recognize the significance in news events. For his job is a complex one requiring many skills.

As a concluding postscript I would briefly like to discuss just one of those vitally needed skills--writing. All that can be said about writing the news story cannot be said here. However, stress must be placed on the continual need to improve writing style. It makes a difference how the reporter cloaks the details of his story.

The reporter must write for the medium! Radio and television are media akin to conversation. We listen, we watch the reporter. We are not reading his essay. Thus, writing in a way that reflects an oral style must be developed. Short, simply constructed sentences in the active voice are imperative. Notice these two examples.

It was learned that the Mayor, who earlier had opposed the city sewer improvements, today indicated he'll review the proposals and perhaps alter his attitude. Recommendations to the city commission may be forthcoming from the Mayor's office after his study of the plans.

The city's chief executive says he may change his mind about sewer improvements. Mayor Jones said today he will review the sewer improvement proposals. Later he may make recommendations to the city commission. Last month the mayor had expressed his opposition to the plans.

The second story is much clearer. The sentences are shorter, the active voice is used, and generally there is more of a conversational tone than in the first story. Words like "forthcoming" and "altering of attitudes" are not words we use in conversation, although we might do so in written work. By reading the two stories aloud, one can vividly detect the difference.

There is another very important principle to be noted in writing for the broadcast medium. The one great advantage broadcasting has over the print medium is that it is immediate! It is right now. The newspaper can add detail, but radio, in particular, can have the story first. It must be written that way!

There is nothing more painful to the ears than to hear on an 8:00 A.M. newscast, "Last night the First National Bank was robbed..." If the event did happen last night, it should have been, and probably was reported at that time. This doesn't mean that the story should be dropped however. But it certainly shoud be updated. It should be immediate. "Police are continuing to search this morning for the gunmen who..."

Throughout the day, the story should be updated, the latest event appearing first in the story, with the older details reported later. If there is no new information, but the story is still timely, then the present perfect tense can be used to bring the event to the immediate time. It is better to write, "The mayor has decided to review..." than, "The mayor decided..." When an event can only be expressed in the past tense, then the story should no longer be broadcast. The reporter must go on to the immediacy of other events.

The news reporter's job is an enormous one. The reporter must be able to observe, gather, and select the materials for a news story. He must put these materials together in a style that is appealing and understandable to the listener. He must make many decisions, make them rapidly, and under pressure.

But he also knows that his job is an exciting challenge. He is a member of a growing profession, operating at all levels of American broadcasting. At its best, broadcast journalism performs a most essential role in informing and stimulating the needed thought in a democracy. At its worst, it is a dangerous weapon that can subvert and warp a society.

Such is the nature of a grand calling!

About the Author

R. Franklin Smith, Assistant Professor of Speech, Head, Broadcasting Instructional Area, Western Michigan University, Kalamazoo, Michigan, 1963 to present.

TEACHING BACKGROUND:

1961-63: Instructor in Speech, Bowling Green State University, Bowling Green, Ohio (assisted with student productions for FM radio)

1956-58: Instructor in Speech, Ripon College, Ripon, Wisconsin (Advisor to wired-wireless station)

EDUCATION:

BA, Kent State University, Kent, Ohio, 1952

MA, Ohio University, Athens, Ohio, 1953

PhD, University of Wisconsin, Madison, Wisconsin, 1961

AUTHOR:

Several articles in regional and national journals, on broadcasting, including "Oldest Station in the Nation?" in Journal of Broadcasting, 1959-60, Winter issue, and "A Look at the Wagner-Hatfield Amendment" in NAEB Journal, March-April, 1964, plus "The Nature and Development of Commentary," in Journal of Broadcasting Winter, 1961-62.

Also "Toward Your Tomorrow in Radio," College Radio, March, 1966.

PROFESSIONAL EXPERIENCE:

Educational Broadcasting: Four years, all phases, including Sports play-by-play announcing, journalism, announcing, radio drama.

Professional Broadcasting: Two years, radio. One year in all phases, sports, announcing, disc jockey, production, interviewing. One Year: journalist.

Television: One summer, 1964: journalist for CBS-affiliated WKZO-AM-TV, as vacation assistant. Newswriting and gathering for both AM and TV. Limited film work for TV.

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The Big Story in Broadcasting

(Continued from Page 9)

rounded, liberally educated person! Spelling and pronunciation are still basic, but not nearly enough. Neither will clever patter or running a "tight board" move them up the scale.

They need to know history, political science, sociology, economics. And, above all, they must study science and language. In our department we require two years of each, plus all the social sciences they can handle.

Depth and breadth of general knowledge; appreciation of music, art, and drama; understanding of world and local affairs--these are the underpinnings of success as a journalist. Courses in communications are essential, too, but there can be no communication unless you have something to say--unless you can think logically and under pressure.

There are no simple issues any more. Every news story is an exercise in education. The most potent molders of culture and society today are not the schools and colleges; they are the instruments of mass communication--magazines, newspapers, radio, television, and movies. Everyone needs to understand this shocking and much ignored fact. But those who are working, or preparing to work, in mass media need to fully understand it. We who are teaching in the field need to understand it most of all and to structure our curricula and laboratories accordingly.

IBS: What Should It Mean?

(Continued from Page 10)

members of the IBS to an important fact. We join IBS to gain something ...... RIGHT!!!!! But I ask again . . . WHAT IS IBS???? Well, IBS is Y ...... O ...... U!!!!! Simple! Yes, we join IBS, but when we join we become a part of the IBS. With this membership comes a great responsibility of helping each other. Only using this responsibility to help your fellow stations may IBS ever find its rightful meaning. It takes work, HARD work, but it can and must be done. If your station is a giant in college radio, why not bend down to help a small station find its way to becoming a giant.

IBS is there waiting to become a towering giant, but it is waiting and how can any station say, "Let it wait" IBS is a balloon that is growing and growing . . . getting bigger and bigger, but it needs your help to tie that knot on the end. It needs YOU to prevent the air from coming out. Let's all get together this year and make it a year each member station can say, "IBS is strong, because WE made it strong!" There isn't one station that cannot be helped or help another. We all can learn and grow with each others help. All it takes is cooperation!!!!!!! So, let's get the ball rolling this year and make it "I Back the System" for each and everyone of us. Get involved and find out for yourself this year exactly "WHAT IS IBS" ???????????

The Technique of the Sound Studio

THE TECHNIQUE OF THE SOUND STUDIO -- Radio and Recording, Alec Nisbett; Hastings House, Publishers, New York. 10.50

* * *

This manual is a British publication -- the author having been a production specialist with the BBC. Consequently, the terms and names are nearly all British, but the slight difference in wording does not detract from the value to the reader. It is recommended reading for anyone concerned with program production -- whether for live broadcast or recording. A brief run-down on the equipment used is followed by chapters on microphones -- their use, type and method of manipulation; the transcription disc -- cueing, airing, dubbing; Magnetic tape; echo chambers; sound effects; audio levels and gain riding; production techniques for various types of programs; and an interesting chapter on electronic music. A glossary is included with many cross-references between British and U. S. terms.

This book would be of somewhat limited value to the small college station, although admittedly it would be very interesting reading. Its greatest value would be to the larger station doing a large amount of live studio production or recording. The price seems a little steep for under 300 pages, but these pages are packed with very useful material. There are no photographs, but a large number of diagrams and drawings make all main points very clear.

A useful addition to the station library -- recommended for the production personnel especially.

FCC Actions

(Continued from Page 6)

national College, Springfield, Mass., granted CP for new Class D noncommerical educational FM station to operate on Channel 220 (91.9 Mc); 10 watts (BPED-722); Samford University, Birmingham, Ala., granted CP for new Class D noncommercial educational FM station to operate on Channel 216 (91.1 Mc); 10 watts (BPED-724); WSLN (ED-FM), Trustees of the Ohio Wesleyan University, Delaware, Ohio, granted CP to change frequency from Channel 216 (91.1 Mc) to Channel 204 (88.7 Mc); ERP to 1.85 kw; antenna height 105 ft. (BPED-721); WCDR-FM (ED), The Cedarville College, Cedarville, Ohio, granted CP to install new transmitter and antenna; make change in antenna system (increase height); ERP 1.15 kw, antenna height 145 ft. (BPED-718); KEDC-FM (ED), State of California, San Fernando Valley, State College, Northridge, Calif., granted CP to install new composite transmitter, new antenna; ERP 320 watts, antenna height minus 235 ft. (BPED-711); WGTS-FM (ED), Columbia Union College, Inc., Takoma Park, Md., granted CP to install new type transmitter and increase ERP to 30 kw; antenna height 115 ft. (BPED-719); and WDOM (ED-FM), Providence College, Providence, R. I., granted license for noncommercial educational FM station (BLED-521).

NON-COMMERCIAL EDUCATIONAL FM BROADCAST APPLICATIONS FOR RENEWAL OF LICENSE ACCEPTED FOR FILING:

BRED-114, The Pennsylvania State University, State College, Pennsylvania, WDFM; BRED-270, Lafayette College, Easton, Pennsylvania, WJRH; BRED-89, Board of Education of Central School District No. 1 of The Towns of Concord, Sardinia and Collins in Erie County, and Ashford, Yorkshire & East Otto in Cattaraugus County, Springville, New York, WSPE; BRED-120, WHYY, Inc., Philadelphia, Pennsylvania, WUHY-FM; BRED-65 and BRSCA-543, The University of Scranton, Scranton, Pennsylvania, WUSV; BRED-155, The Trustees of The University of Pennsylvania, Philadelphia, Pennsylvania, WXPN; BRED-148, Columbia Union College, Inc., Takoma Park, Maryland, WGTS-FM; BRED-150, University of Virginia, Charlottesville, Virginia, WTJU; BRED-177, Hofstra University, Hempstead, New York, WVHC.

NON-COMMERCIAL EDUCATIONAL FM BROADCAST APPLICATION TEN-

DERED FOR FILING:

The Board of Education of Southfield Public Schools, Southfield, Michigan, (PO c/o Mr. Robert Horner, 24675 Lahser Road, Southfield, Michigan 48075, construction permit for a new non-commercial educational FM broadcast station to be operated on 88.3 mc CH 202 TPO: 10 watts; The Northern Highlands Regional High School District, Allendale, New Jersey, (PO c/o Mr. Gerald F. Hopkins, Hillside Avenue, Allendale, New Jersey 07401), construction permit for a new non-commercial Educational FM broadcast station to be operated on 90.5 mc CH 213, TPO: 10 watts; Arkansas State Teachers College, Conway, Arkansas, (PO c/o Don Garnett, ASTC Speech Dept., Conway, Ark. 72032), CP for a new non-commercial educational FM broadcast station to be operated on: Frequency: 91.5 mc CH 218 TPO: 10w; Independent School District No. 1 of Nez Perce County, Idaho, Lewiston, Idaho, (PO c/o Edward D. Sanman, Jr., 1116-9th Ave., Lewiston, Idaho 83501), CP for a new non-commercial educational FM broadcast station to be operated on: Frequency: 89.1 mc CH 206 TPO: 10w; Cumberland College of Tennessee, Lebanon, Tennessee; (PO c/o William O. Barry, PO Box 221, Lebanon, Tennessee 37085), construction permit for a new non-commercial educational FM broadcast station to be operated on: Frequency: 91.3 mc CH 217 ERP: 10kw TPO: 3Kw, HAAT: 170 feet; Fairleigh Dickenson University, Teaneck, New Jersey, (PO c/o Robert Paul Stotts, 1000 River Road, Teaneck, New Jersey 07666), CP for a new non-commercial educational FM broadcast station to be operated on: Frequency: 89.1 mc CH 206 ERP: 1kw (H) 0.72 kw (V), TPO: 1kw, HAAT: 649.5 feet (Remote Control); Fairleigh Dickinson University, Teaneck, New Jersey, (PO c/o Robert Paul Stotts, 1000 River Rd., Teaneck, New Jersey 07666), CP for a new non-commercial educational FM broadcast station to be operated on: Frequency: 89.1 mc CH 206 ERP: 1kw (H) 0.726 kw (V) TPO: 1kw, HAAT: 649.5 feet (Remote Control). AMENDED to change ERP to 0.55 kw (H&V); TPO to 0.653kw; HAAT to 500 feet. (Petition for reconsideration of Staff Action and acceptance of application, nunc pro tunc, together with Waiver of the Rules or acceptance of minor corrective amendment); Associated Students of Long Beach State College, Long Beach, California, (PO c/o Dr. Howard Martin, Radio/TV Dept., 6101 E. Seventh St., Long Beach, California 90804), CP for a new non-commercial educational FM broadcast station to be operated on: Frequency: 90.3 mc CH 212, TPO: 10w; Northwest Nazarene College, Nampa, Idaho, (PO c/o Virgil W. Vail, 533 Maple, Nampa, Idaho 83651), CP for a new non-commercial educational FM broadcast station to be operated on: Frequency: 91.5 mc CH 218, TPO: 10w; The Regents of The University of New Mexico, Albuquerque, New Mexico, (PO c/o Harry Joseph, New Mexico Union Bldg., Albuquerque, N. M. 87106), construction permit for a new non-commercial educational FM broadcast station to be operated on: 90.1 mc CH 211, ERP: 3.608kw, TPO: 1kw, HAAT: minus 62 feet; University of Wyoming, Laramie, Wyoming, (PO c/o Dr. John T. Fey, Box 3434, University Station, Laramie, Wyoming 82070, construction permit for a new non-commercial educational FM broadcast station to be operated on: Frequency: 91.5 mc CH 218, TPO:10w; Christian Brothers College Corporation, Memphis, Tenn., (PO c/o Brother Luke M. Grande, F.S.C., 650 E. Parkway South, Memphis, Tennessee 38104), CP for a new non-commercial educational FM broadcast station to be operated on: Frequency: 91.1 mc CH 216, ERP: 30kw, TPO: 8.06kw, HAAT: 204 feet (Remote Control); Trevecca Nazarene College, Nashville, Tennessee, (PO c/o Mr. H. David Russell, 333 Murfreesboro Rd., Nashville, Tennessee 37210), CP for a new non-commercial educational FM broadcast station to be operated on: Frequency: 88.9 mc CH 205 TPO: 10w; The Regents of The University of California, Berkeley, California, (PO c/o C. J. Hitch, 641 University Hall, Berkeley, California 94720), CP for a new non-commercial educational FM broadcast station to be operated on: Frequency: 90.1 mc CH 211, TPO: 10w (Remote Control); Arkansas State Teachers College, Conway, Arkansas, (PO c/o Don Garnett, ASTC Speech Dept., Conway, Arkansas 72032), CP for a new non-commercial educational FM broadcast station to be operated on: Frequency: 91.9 mc CH 220, TPO: 10w; Washington and Lee University, Lexington, Virginia, (PO c/o O. W. Riegel, PO Box 1153, Lexington, Va. 24450), construction permit for a new non-commercial educational FM b/c station to be operated on 91.5 mc, CH 218, TPO: 10 watts; The Executive Officers and Judicial Board of The Associated Students of Colorado State College, Greeley, Colorado, construction permit for a new non-commercial educational FM broadcast station to be operated on: Frequency: 88.1 mc CH 201, TPO: 10w, AMENDED to change frequency to 91.3 mc CH 217.

NON-COMMERCIAL EDUCATIONAL FM BROADCAST APPLICATIONS RETURNED:

Associated Students of Long Beach State College, Long Beach, California, CP for a new non-commercial educational FM broadcast station to be operated on: Frequency: 90.3 mc CH 212, TPO: 10 w (INTERFERENCE WITH KPFK); Foothill Junior College District, Los Altos, California, KFJC, CP to change antenna transmitter location to On Montebello Road, 4 miles Southwest of Los Altos, Palo Alto, California. (INCORRECTLY SIGNED); Pacific College Association for Educational Broadcasting, Angwin, California, KANG, CP to change antenna system (change location of tower; same site): install new transmitter (Western Electric 506B); change frequency to 89.9mcs (CH 210); increase TPO to 10kw; and operate with an ERP of 20 kw and HAAT of 847 feet. (PARAGRAPH (c) (2) OF NOTE TO SECTION 1.573 OF RULES), The Northern Highlands Regional High School District, Allendale, New Jersey, construction permit for a new non-commercial educational FM broadcast station to be operated on: Frequency: 90.5 mc CH 213, TPO: 10w (INTERF. RE: WKCR-FM & WFUV (SECTION 1.573 of RULES).

NON-COMMERCIAL EDUCATIONAL FM BROADCAST APPLICATIONS ACCEPTED FOR FILING:

BMPED-486, The American University, Washington, D.C., WAMU-FM, Mod. of CP (BPED-682) for extension of completion date; BPED-723, The Board of Public Instruction of Dade County, Florida, Miami, Florida, WTHS, CP to change antenna-transmitter location to 3200 S.W. 52nd Avenue, West Hollywood, Florida; install new transmitter (Gates FM-5G); install new antenna (Gates FMA-2, 2 sections); increase TOP to 5 kw; increase ERP to 8.38 kw; and increase HAAT to 400 feet; BRCED-47, Board of Trustees, Southern Illinois University, Carbondale, Illinois, WSIU, modification of license to change studio location and remote control point to Communications Building, Southwest Corner Chautauqua and Forest Avenue, Carbondale, Illinois; BPED-725, University of Wyoming, Laramie, Wyoming, construction permit for a new non-commercial educational FM broadcast station to be operated on: Frequency: 91.5 mc CH 218, TPO: 10w; BLED-524, The Curators of The University of Missouri, Kansas City, Missouri, KCUR-FM, license to cover CP (BPED-706) which authorized install new transmitter and install new antenna; change TPO and ERP; BLED-520, State University of New York at Binghamton, Binghamton, New York, WHRW, license to cover CP (BPED-685) which authorized a new non-commercial educational FM broadcast station; specify transmitter as (Gates BFE-10A); BPED-752, The Regents of The University of California, Berkeley, California, CP for a new non-commercial educational FM broadcast station to be operated on: Frequency: 90.1 mc CH 211 TPO: 10w (Remote Control); BPED-747, Northwest Nazarene College, Nampa, Idaho, CP for a new non-commercial educational FM broadcast station to be operated on: Frequency: 91.5mc CH 218, TPO: 10w; BPED-751, (RESUB.), Fairleigh Dickinson University, Teaneck, New Jersey, CP for a new non-commercial educational FM broadcast station to be operated on: Frequency: 89.1 mc CH 206 ERP: 0.55 kw (H&V) TPO: 0.653 kw, HAAT: 500 feet (Remote Control), BPED-742, (RESUB.), New York University, New York, New York, CP for a new non-commercial educational FM broadcast station to be operated on: Frequency: 89.1 mc CH 206 ERP: 8.3 kw (H), 7.7 kw (V), TPO: 4.680 kw HAAT: 220 feet (Remote Control); BPED-717, AMENDED, Southern Missionary College, Incorporated, Collegedale, Tennessee, WSMC-FM, construction permit to change antenna transmitter location; install new transmitter and antenna; change frequency; increase TPO, ERP and HAAT. AMENDED to change antenna system (hgt) and change HAAT to 564 feet; BPED-753, Christian Brothers College Corporation, Memphis, Tennessee, CP for a new non-commercial educational FM broadcast station to be operated on: Frequency: 91.1 mc CH 216, ERP: 30kw, TPO: 8.06 kw, HAAT: 204 feet. (Remote Control); BPED-748, Trevecca Nazarene College, Nashville, Tennessee, CP for a new non-commercial educational FM broadcast station to be operated on: Frequency: 88.9 mc CH 205, TPO:10w; BRCED-50, The University of Texas, Austin, Texas, KUT-FM, Modification of license to change studio location to Radio Television Bldg., the University of Texas, 200 feet S Corner Speedway and 24th, Austin, Texas, and operate transmitter by remote control from studio location; BPED-749, Washington and Lee University, Lexington, Virginia, CP for a new non-commercial educational FM broadcast station to be operated on: Frequency: 91.5 mc CH 218, TPO: 10w; BPED-726, (RESUB.), The Regents of The University of New Mexico, Albuquerque, New Mexico, construction permit for a new non-commercial educational FM B/C station to be operated on: Frequency: 90.1 mc CH 211 ERP: 3.608 kw TPO: 1kw HAAT: minus 62 feet; BPED-722, (RESUB.), American International College, Springfield, Massachusetts, construction permit for a new non-commercial educational FM broadcast station to be operated on: Frequency: 91.9 mc CH 220 TPO: 10w; BRCED-48, Albright College of the Evangelical United Brethren Church, Reading, Pennsylvania, WXAC, modification of construction permit (BPED-691) to change studio location to White Chapel Hall, Albright College, Reading, Penna. and operate transmitter by remote control from studio location; BPED-741, The Arkansas State Teachers College, Conway, Arkansas, CP for a new non-commercial educational FM broadcast station to be operated on: Frequency: 91.5 mc CH 218, TPO: 10w; BLED-536, The American University, Washington, D. C., WAMU-FM, license to cover CP (BPED-682 as modified) which authorized install new antenna; change antenna system and ERP; BPED-739, Board of Regents, New Mexico Highlands University, Las Vegas, New Mexico, CP for a new non-commercial educational FM broadcast station to be operated on: Frequency: 91.1 mc CH 216 ERP: 70w, TPO: 50w, HAAT: minus 214 feet; BPED-738, South Dakota State University, Brookings, South Dakota, CP for a new non-commercial educational FM broadcast station to be operated on: Frequency: 88.3 mc CH 202 TPO: 10w; BLED-534, State of Wisconsin - State Radio Council, Madison, Wisconsin, WHA-FM, license to use former Alternate-Main transmitter (Composite) at Main transmitter location to be operated on 88.7 mc, ERP: 21.5 kw as an Auxiliary transmitter for auxiliary purposes only; BLED-535, Wisconsin State University, Oshkosh, Wisconsin, WRST-FM, license to cover CP (BPED-705) which authorized a new non-commercial educational FM broadcast station; BPED-740, (RESUB.), Lafayette College, Easton, Pennsylvania, WJRH, CP to make changes in antenna system (install self-constructed wheel-shaped, 2 section antenna); BLED-521, Providence College, Providence, Rhode Island, WDOM, license to cover CP (BPED-679) which authorized a new non-commercial educational FM broadcast station; BRCED-49, (RESUB.), The Regents of The University of California, Santa Barbara, California, KCSB-FM, modification of license to change studio location and remote control point to Room 3185, University Center Building, University of California Campus, Santa Barbara, California, BLED-528, Bethany College, Bethany, West Virginia, WVBC, license to cover CP (BPED-694) which authorized a new non-commercial educational FM broadcast station; BMPED-491, The Board of Public Instruction of Dade County, Florida, Miami, Florida, WTHS, modification of CP (BPED-723) which authorized change of antenna transmitter location; install new transmitter and new antenna and increase TPO, ERP and HAAT) to change type antenna (RCA BFA-2B, 2 sections); BPED-746, The Regents of The University of Idaho, Moscow, Idaho, KUID, CP to change antenna transmitter location to Paradise Ridge, 3.25 miles South-Southeast, of Moscow, Idaho; decrease ERP to 1.04 kw; and increase HAAT to 1009 ft.; BPED-744, State of Oregon, Acting by and Through the State Board of Higher Education, Eugene, Oregon, KWAX, CP to install new transmitter (RCA BTF-250A); install new antenna (Gates Cycloid FMA-2, 2 sections); make changes in antenna system (increase height); increase TPO to .208 kw; and operate with ERP of .395 kw and HAAT of minus 45 feet; BPED-750, Board of Trustees, Central Washington State College, Ellensburg, Washington, KCWS-FM, CP to change antenna transmitter location 100 feet East of present site (same site description and coordinates); BPED-730, (RESUB.) Pacific Union College Association for Educational Broadcasting, Angwin, California, KANG, CP to change antenna system (change location of tower; same site); install new transmitter (Western Electric 506B); change frequency to 89.9 mcs, Ch 210; increase TPO to 10kw; and operate with an ERP of 20kw and HAAT of 847 feet; install new antenna (Composite, "Big Wheel," 4 horiz and 3 vert sections; BMPED-488, The Regents of The University of California, Riverside, California, (UNASSIGNED), modification of CP (BPED-704 which authorized a new non-commercial educational FM broadcast station) to change type antenna (RCA BFA-3A, 3 sections); and change frequency to 88.1 mcs, CH 201; BPED-731, The University of South Florida, Tampa, Florida, WUSF, CP to change antenna-transmitter location to Boyette Road, 4 miles East-Southeast of Riverview, Florida; install dual polarized antenna (RCA BFA-8A, 8 horizontal and 4 vertical sections); increase TPO to 5 kw; increase ERP to 21.17 kw; and increase HAAT to 819.2 feet.

Listings: IBS Radio Stations

The following stations are also members of the Intercollegiate Broadcasting System, but because of failing to return questionnaires did not receive a station listing. Because we wish to represent all IBS stations, we list here information that we have concerning these stations.

KAS, Adams State College, Alamosa, Colorado; WANT, Agriculture and Technical College, Greensboro, North Carolina; WRSD, Alabama College, Montevallo, Alabama; University of Alabama, WABP, University, Alabama; KUAC, University of Alaska, College Alaska; UACR, University of Alberta, Calgary, Alberta, Canada; WAIC, American International College, Springfield, Mass.; WAMU, American University, Washington, D.C.; WVIK, Augustana College, Rock Island, Illinois;

WBWC, Baldwin Wallace College, Berea, Ohio; WRJR, Bates College, Lewiston, Maine; Bemidji State College, Bemidji, Minn.; KBCO, Bethany Bible College, Santa Cruz, California; KBCT, Bethel College, North Mewton, Kansas; WBOR, Bowdoin College, Brunswick, Maine; WRBU, Bradley University, Peoria, Illinois; WPKN, University of Bridgeport, Conn.; WGMB, Bridgewater College, Bridgewater, Virginia; WBRU, Brown University, Providence, Rhode Island.

WRCT, Carnegie Institute of Technology, Pittsburgh, Pennsylvania; WCWP, C.W. Post College, Greenvale, New York; KCD, University of California at Davis, Davis, California; KARL, Carleton College, Northfield, Minn.; WCCR, Carthage College, Kenosha, Wisconsin; KCBI, Central Bible Institute, Springfield, Mo.; KCMW, Central Missouri State College, Warrensburg, Mo.; KCSC, Central State College, Edmond, Oklahoma; KCSC, Chico State College, Chico, California; KCMC, Claremont Mens College, Claremont, California; WMHB, Colby College, Waterville, Maine; WRCU, Colgate University, Hamilton, New York; WKCR, Columbia University, New York, New York; KOBB, Concordia College, Moorehead, Minn.

WCDE, Davis and Elkins College, Elkins, West Virginia; WDCW, Defiance College, Defiance, Ohio; WUOD, Univeristy of Detroit, Detroit, Michigan; WDCV, Dickinson College, Carlisle, Pennsylvania.

WECI, Earlham College, Richmond, Ind.; WEMU, Eastern Michigan Michigan University, Ypsilanti, Michigan; WJKB, Edinboro, Pennsylvania; WEUR, Eureka College, Eureka, Illinois.

WERS, Ferris State College, Big Rapids, Michigan; WFJC, Flint Comm. Junior College, Flint, Michigan; KFHS, Fort Hays State College, Hays, Kansas; KFSR, Fresno State College, Fresno, California.

WGEV, Geneva College, Beaver Falls, Pennsylvania; WRGW, George Washington University, Washington, D.C.; WRVG, Georgetown College, Georgetown, Kentucky; WGCS, Goshen College, Goshen, Indiana; WSPE, Griffith Institute and Central School, Springfield, New York.

WHOV, Hampton Institute, Hampton, Virginia, WRAF, Harpur College, Binghamton, New York; WHRB, Harvard University, Cambridge, Mass.; WHRM, Hiram College, Hiram, Ohio; WCHC, College of the Holy Cross, Worcester, Mass.; WJSL, Houghton College, Houghton, New York.

KYOT, College of Idaho, Caldwell, Idaho; KUOI, University of Idaho, Moscow, Idaho; WGLT, Illinois State Uni-

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Rewards of CR

(Continued from Page 40)

avocation becomes his vocation. The technical experience that the student acquires serves him well in his use of tape recorders, microphones, etc., in his home, his hobbies, his church activities, and perhaps his work with the local schools. Teachers in the public schools profit by their student station work in many ways. There are several states which have programs broadcast each day for use in the classrooms of the public schools. A teacher with undergraduate radio experience should be better able to utilize these broadcasts in her classroom. In the same sense, a student broadcaster should develop a better appreciation of good programming. They should become better listeners in later life. They should know the difference between a good program and a bad program; and know why the good is good, and the bad is bad. In short, they should be more critical listeners.

The college or university also benefits from the work of the student broadcaster. The radio station, in many instances, provides the only regular contact that an institution has with its surrounding community. The public relations value and responsibility of the station should be most obvious. The station should reflect the proper image of the college to its community. As the number of listeners to a college station increases, so does the responsibility of the station to present an adequate programming format to the public which is representative of the particular college. If a college had to pay the usual amount of money necessary to finance a similar commercial station as needed to finance their college station, the amount for salaries for staff members alone would be staggering. So, the college most certainly benefits from the time spent in the campus station by the student staff members.

The work of the student in a campus radio station has many rewards, both present and future. It is possible that a staff member can become discouraged by long hours of work, by wondering if anyone really is listening, or by much work with little appreciation expressed by his superiors and peers. That is a good time to sit down and think through the rewards of college radio.

Professor William R. Berry is the director of broadcasting at the State University College at Geneseo, New York. Prof. Berry is considered one of the top authorities of broadcasting in his area. Prof. Berry's articles are frequently seen in College Radio.

Station Representatives

(Continued from Page 33)

Television Representation. Regional Offices, Chicago, Ill., 333 North Michigan Ave., ST 2-0650.

Venard, Torbet & McConnell, Inc., 555 Fifth Ave., New York, N.Y., 10017, Phone: 986-2201. President, Lloyd George Venard, N.Y.; Executive Vice President, Alan L. Torbet, N.Y.; Vice President, Robert Allen, N.Y.; Vice President-Secretary-Treasurer, James V. McConnell, N.Y.; Vice President, Howard B. Meyers, Chicago; Vice President, Stephen R. Rintoul, Los Angeles. TV and Radio Stations Representatives. Regional Offices: New York, Chicago, Los Angeles, San Francisco, Dallas, Detroit, Denver, Portland, Seattle.

SIGN OFF

IBS is an organization dedicated to serving its members and our industry, but we can only help you if we are aware of your needs and desires. Many times I have gone into stations and have been asked, "What has IBS done for me?" The answer was "nothing" - not because the station did not need help but because they did not know a service existed or they had not asked for help. Our Bethlehem office is here to serve you - write them, if they cannot answer your letter they will see that it gets to someone who can.

Many stations ask, "What can IBS do for us?" There are many efficient and well run stations where our services are of negligible value, but the thought should then be, "What can I do for IBS?" There are many things a station can do for IBS. Help that struggling station in the next town with their many problems. Not all stations have a big University or an energetic student body behind them and many need that little "push." If you worked hard producing that one hour spectacular and are proud of it, why not share it? Send it to our Program Department and they will distribute it to other stations around the country. Have you licked that problem that has been plaguing your station for years? Chances are that others have it also, write an article and mail it to College Radio.

Remember there are over 600 college AM and FM stations. Many share similar problems; someone needs your help. IBS's strength is only in its members.

Station Listings

(Continued from Page 57)

versity, Normal, Illinois; KISU, Iowa State University, Ames, Iowa.

KUOK, University of Kansas, Lawrence, Kansas; WBKY, University of Kentucky, Lexington, Kentucky; WKCS, Keuka College, Keuka Park, New York.

WLFC, Lake Forest College, Lake Forest, Illinois; WLMC, Lees McRae College, Banner Elk, North Carolina; KLC, Lewis and Clark College, Portland, Oregon; KCLC, Lindenwood College, Saint Charles, Mo.; KLOR, Loras College, Dubuque, Iowa; WLSU, Louisiana State University, Baton Rouge, La.; WLTI, Lowell Technical Institute, Lowell, Mass.; KWLC, Luther College, Decorah, Iowa; WLCR, Lycoming College, Williamsport, Pennsylvania.

WMMC, MacMurray College, Jacksonville, Illinois; WMGR, Marygrove College, Detroit, Michigan; McGill University, Montreal, Quebec, Canada; McMurry College, Abilene, Texas; WVMM, Merrimack College, North Andover, Mass.; WCBN, University of Michigan, Ann Arbor, Michigan; WKME, Michigan State University, East Lansing, Michigan; Millsaps College, Jackson, Miss.; WMBC, Mississippi College, Clinton, Mass.; WSCM, Mississippi State College for Women, Columbus, Miss.; WCBH, University of Mississippi, University, Miss.; Monmouth College, West Long Branch, New Jersey; KMRA, Montana State College, Boseman, Montana; WRMC, Moravian College, Bethlehem, Penna.; WMHC, Mount Holyoke College, South Hadley, Mass.; WMCO, Muskingum College, New Concord, Ohio.

KOVF, Nebraska State College at Kearney, Kearney, Nebraska; UNB, University of New Brunswick, Fredericton, New Brunswick, Canada; WUNH, University of New Hampshire, Durham, New Hampshire, WVAT, New York University College at Alfred, Alfred, N. Y.; WBSU, New York State University College at Brockport, Brockport, New York; WCVF, New York State University College at Fredonia, Fredonia, New York; WSUP, New York State University College at Plattsburgh, Plattsburgh, N.Y.; WUSB, New York State University College, Stony Brook, N. Y.; WNPC, North Park College, Chicago, Illinois.

KOVC, Odessa College, Odessa, Texas; WBSD, Olivet College, Olivet, Michigan; KOBC, Ozark Bible College, Joplin, Mo.

KANG. Pacific Union College, Angwin, California: WPEA, Phillips Exeter Academy, Exeter, New Hampshire; KDUP, University of Portland, Portland, Oregon: WDOM, Providence College, Providence, Rhode Island.

WRRH, Ramapo Regional High School, Franklin Lakes, New Jersey; WRIU, Rhode Island University, Kingston, Rhode Island; WJRB, Richmond Professional Institute, Richmond, Virginia; WCRC, University of Richmond, Richmond, Virginia; WRPN, Ripon College, Ripon, Wisconsin; WRCR, Rockford College, Rockford, Illinois; KRC, Rockhurst College, Kansas City, Mo.; WRBC, Rossevelt University, Chicago, Illinois; WRSU, Rutgers University, New Brunswick, New Jersey.

WWAS, Saint Francis College, Biddeford, Maine; KSLU, Saint Lawrence University, Canton, New York; WSSE, Saint Michaels College, Winooski Park, Vermont; WSVC, Saint Vincent College, Latrobe, Pennsylvania; WSOU, Seton Hall University, South Orange, New Jersey; WNFT, Slippery Rock State College, Slippery Rock, Pennsylvania; KSMU, Southern Methodist University, Dallas, Texas; KRUS, University of Southwestern Louisiana, Lafayette, Louisiana; WSCB, Springfield College, Springfield, Mass; KZSU, Stanford University, Stanford, California; WSTO, Stonehill College, North Easton, Mass.; WOSU, Susquehanna University, Selinsgrove, Pennsylvania; WSRN, Swarthmore College, Swarthmore, Pennsylvania.

KXTX, Texas Technological College, Lubbock, Texas; KVOF, Texas Western College, El Paso, Texas.

WRNV, United States Naval Academy, Annapolis, Maryland.

WVTI, Valparaiso Technical Institute, Valparaiso, Indiana; WVVR, Valparaiso University, Valparaiso, Indiana; WTJU, University of Virginia, Charlottesville, Virginia; WUVT, Virginia Polytechnic Institute, Blacksburg, Virginia.

WNDY, Wabash College, Crawfordsville, Indiana; WFDD, Wake Forest College, Winston-Salem, North Carolina; KWAR, Wartburg College, Waverly, Iowa; KFRH, Washington University, Clayton, Mo.; KUGR, Washington State College, Pullman, Washington; WVWC, West Virginia Wesleyan College, Buckhannon, West Virginia; WIDR, Western Michigan University, Kalamazoo, Michigan; WRAR, Western Reserve University, Clevland, Ohio; WGRW, Westminster College, New Wilmington, Penna.; KMUW, Wichita State University, Wichita, Kansas; WVPS, Wilmington College, Wilmington, North Carolina; WLCV, Wilson College, Chambersburg, Penna.; WUSO, Wittenburg University, Springfield, Ohio; KMPS, University of Wyoming, Laramie, Wyoming.

WCXU, Xavier University, Cincinnati Ohio.

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